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**FRIENDS
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THE
DECORATIVE ARTS
IN ENGLAND, 1660-1780

during the late XVIIth and XVIIIth Centuries

By H. H. MULLINER

With an Introduction by
J. STARKIE GARDNER, F.S.A.



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AUTHOR'S NOTE

My object has been to embrace for the first time in one work representative examples of the various decorative articles produced in England during the late 17th and the 18th Centuries, as the more comprehensively the subject is treated the more interesting it appears, and the more readily it is understood.

No work covering such a wide field can possibly be complete. For instance, I have not dealt with costumes, pottery or porcelain; and paintings, pastels, mezzotints, engravings and jewellery are entirely omitted.

My original intention was only to have a few copies of this work printed for private circulation, but Mr. H. Batsford pointed out that in view of the very great interest now taken in the development of the arts of England during the period which the collection covers, it would prove of general interest, and consequently a limited number of additional copies has been issued.

H. H. MULLINER.

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AN INTRODUCTION

BY

J. STARKIE GARDNER, F.S.A.

IN many respects I regard the *catalogue raisonnée*, which Colonel Mulliner has compiled, as the most important contribution yet offered towards the study of English decorative art. He has succeeded in showing what excellent work was produced in this country during that great movement in the decorative arts which enveloped both England and France from the latter part of the 17th until after the middle of the 18th Century. The results of that movement in France are well known and have been fully appreciated, but the developments in this country have until lately almost entirely lacked similarly enthusiastic research.

The Wallace Collection at Hertford House is, of course, far larger, but what the Wallace Collection has effected for French decorative art, the collection here described has—up to the limit of its size—fulfilled for English. A difference, however, is that whilst at Hertford House we see specimens with the character and style of which we are already well acquainted, few of us were aware that English work had reached the high standard of the objects here illustrated. Both collections embrace the work of the same period, the late 17th and the 18th Centuries, and it was then that decorative surroundings such as are aimed at to-day reached perfection. A collection of objects of that period, therefore, possesses far greater educational value than if—as in so many Museums—the earlier work is almost exclusively represented. Surely the primary objects of a Museum of Decorative Art are to improve taste and to be a guidance and help to the designers of articles for modern requirements? Oak credences and settles, Gothic tapestries, mazer bowls, etc., however interesting to the antiquary, possess little value for practical purposes.

Every great movement in art has been primarily due to the patron; artists and craftsmen have always appeared to carry out the demand so created, and the history of ancient Greece and Rome, of the mediæval Church, of the Burgundian Princes and of the diverse development of the Renaissance in districts of Italy, of the wealthy Dutch traders during the first half of the 17th Century are independent illustrations of this truth. Therefore, in endeavouring to understand any period of art, it is an advantage to realise the patronage which induced it.

With the downfall of the Constable of Bourbon in the reign of François I^{er}, there disappeared the semi-independent great French noble; and from that time till the latter part of the 18th Century the peers of France became more and more dependent upon and subservient to the King, and the fashions of the Court were slavishly followed

by them. The patronage of the French Kings and their courts has dominated the decorative arts of that country since François I^{er} introduced the Italian Renaissance into France to the time when Napoleon desired that the art of the Cæsars should be modernised to reflect his Imperial ambitions.

In England the position was entirely different; except for the art-loving Kings, Charles I and William III, the influence of royalty upon the decorative arts of this country has been negligible. The unstinted patronage, however, of the English nobles has produced a more varied and individual result than in France. This is apparent in many of the objects in this collection where the names of the original possessors are recorded. In France, nobles and wealthy patrons imitated the stateliness of the royal palaces, hence French interiors often display a formal and even theatrical effect never quite absent from royal associations.

In England the old feudal nobility disappeared with the end of the Wars of the Roses; a new social class then arose, namely, the English traders, who began to supersede the foreigners. The downfall of the Hanseatic League, which for centuries had monopolised or stifled English commerce, presented vast opportunities. Wealth was largely in the hands of these traders, and they were able to acquire many of the Church estates, which after the Reformation had been granted to those maintaining the policy of Henry VIII. This trading class, now becoming the aristocracy, benefited by the honours and dignities bestowed by James I. Again, those who had been instrumental in furthering the Restoration received their share of royal patronage, which included the bestowal of the hands of heiresses, a rich source of family aggrandisement. But by far their chief means of obtaining wealth and power was through bargains made with William III; for bribery was his admitted policy in this country. Power and influence thus became vested in the hands of peers created during the latter part of the 17th Century, and the great Whig oligarchy then founded not only ruled England until after the middle of the 18th Century, but dominated the world of literature and the arts. It happens that the greatest period of English decorative art coincides with the duration of this Whig oligarchy, and its members were the principal patrons. This patronage was more widely spread here than in France, and the example of our great nobles was imitated by members of the wealthy classes, many of whom studied art abroad. By these luxury and comfort was aimed at more than stateliness, and it is the resultant variety and individuality that adds so much to the charm of our decorative art.

While public and private munificence has preserved the finest examples of English painting for our museums and public galleries; and our mezzotints, engravings, silver-work and bookbinding have also been appreciated and preserved to a lesser extent; it has been until recent years customary to admire only French furniture, and English work, including tapestries, needlework and other coverings, has been ignored.*

* The fashion of admiring French furniture began with the purchases of the Prince Regent, who imported considerable quantities from France, to make room for which Windsor Castle and other palaces were then stripped of many of their former treasures. The fashion of buying French furniture continued during the greater part of the 19th Century; in other words, during the period when most important collections were formed and existing collections began to be properly preserved. It was almost complete ignorance that caused the continued neglect of the English decorative arts, a position which, however, is now considerably modified.

In the Victoria and Albert Museum, for instance, in certain sections the English examples are representative, but the absence of important examples of decorative work (especially in our 18th Century furniture) is regrettable. French decorative art can be studied in the Jones Collection and at the Wallace Museum, but of English work (apart from the Victoria and Albert Museum) we have only access to Kensington and Hampton Court Palaces, both of which are very scantily furnished. On the other hand, in and near Paris, there is the Louvre, the Musée de Cluny, the Musée Carnavalet, the Musée des Arts Décoratifs, and the Palaces of Versailles, Compiégne, Fontainebleau and Malmaison, all preserved as national monuments forming a permanent school of historic decorative art.

J. STARKIE GARDNER.

PREFACE.

IT is not easy to follow the successive changes of style which have taken place in English decorative arts since the opening of the reign of Henry VIII without realising the three principal foreign influences to which these changes were largely due. Naturally other causes, such as dynastic changes, wars, religion, the development of national wealth and social conditions, have also induced varying effects, but foreign influences may be regarded as paramount. In tracing these influences, Holland and France are instanced so frequently that the impression may be conveyed that in England we have been solely scholars and adapters. If, however, the art of Holland and France were under consideration, it would show that these countries, in their turn were indebted to Italy.*

The first influence was that of the Renaissance, of which, however, little in the early stages reached us direct from Italy, but filtered through the medium of Augsburg and Bruges, and later through Antwerp.† The second was that of the new Dutch Republic, where during the first half of the 17th Century a definite school had developed, original to a large extent, but into which much of the art of other European countries had been absorbed, and which for the first time was affected by Oriental design.

Thirdly, that of France, where the ambitions of Louis XIV to frame his glorious reign in magnificent surroundings had succeeded in making France not only the recognised authority upon art in northern Europe, but the principal producer of objects of luxury. This predominance continued until after the middle of the 18th Century, but it will be seen that however strong this influence may at times have been, English art has retained a certain originality and individuality, and never—as in all other European countries—has it become so subservient to France as to exclude earlier traditions.‡

* Also, in a minor degree, and at a certain period, to Oriental art.

† The development of art in this country received considerable stimulus during the reign of James I, owing to that King emulating the example of, and the encouragement received from his brother-in-law, Christian IV (1588-1648), King of Denmark and Norway. It cannot, however, be said that Denmark influenced the art of England, as prior to the introduction of the Renaissance no art existed peculiar to Denmark.

When Christian IV succeeded to the dual monarchy, the power of the Hanseatic League (which had previously monopolised trade in Scandinavia) was rapidly diminishing; comparative peace was established, and due largely to his own tact and energy, the power and wealth of Denmark largely increased. He made Copenhagen his capital and erected many fine buildings there. His palaces of Rosenborg and Frederiksborg, with the furniture, tapestries and other articles which they still contain, show the extraordinary development of the decorative arts which took place during his reign.

Close intimacy existed between the courts of King Christian and King James both before and after the latter ascended the throne. King Christian visited this country in 1606. Inigo Jones paid a visit to Italy about 1600, and during this visit achieved such a reputation that Christian asked him to enter his service. He is claimed as the architect of several buildings in Denmark. The decorative arts of the two countries show certain parallels, for instance, much of the plaster strap-work is very similar to work of the same date in England; tapestry weavers and other craftsmen are known to have worked in both countries; and Danish silver plate, made from the Norwegian silver mines developed by Christian IV, closely resembles English work.

‡ In certain branches French influence was stronger than in others. For instance, at the end of the 17th Century the quality of silversmiths' work produced in this country was equal to any made in France, and although we then began to borrow much as regards design, at no date during the 18th Century can France claim superiority. This French influence which appears on so much of our silver was principally due to the advent of French silversmiths who settled here after the Revocation of the Edict of Nantes, and were continuously followed by other immigrants until the reign of George II. Owing to this, French designs appear much earlier in silver than in furniture. No French cabinet makers are known to have come over, and the rococo of Chippendale seems to have been entirely inspired by the pattern books of Meisssonier, Oppenordt and other designers. Again, our silverwork was not (like our architecture, decoration and furniture) appreciably affected during the reigns of the first two Georges by the taste brought from Venice by the Palladians.

It was only in France and in England that there was sufficient wealth during the 18th Century to assure that generous encouragement of art which is necessary where the best results are to be obtained. This high standard showed signs of deterioration towards the close of the century. In England this decadence was due to the growing absorbing commercialism and trade enterprise, in France to the upheaval of the Revolution. There are consequently but two great types of decorative art suitable for modern requirements, the French and the English. It is true that lacking the Royal patronage which the applied arts received in France during the late 17th and the 18th Centuries, English work was never able to reach the elaboration and importance of the greatest French examples, such as the sets of tapestries produced at the Royal factories, or the Bureau du Roi of Louis XV. On the other hand, the amount of good English work of that period is impressive; it possesses well defined characteristics, originality (despite well-marked traces of foreign influence), a sobriety of form even in the midst of the rococo movement, and high technical achievement.

The years from 1740 to 1780, a period including the ages of mahogany and satinwood, marked the apogee of English furniture. Masterly skill in cabinet making, sharpness and vigour in carving are found in the best examples, and for elegance and classic refinement much work of the latter part of the century does not suffer by comparison with that of the French *ébénistes* of the Louis XVI period. This high quality depended upon four main elements. There was, firstly, the skill of the English craftsmen. The excellence and finish of English furniture was recognised both here and in France in the 18th Century, and the experience and training of the leading craftsmen and modellers must have been far more thorough and varied than is that of their successors at the present day.

A second element was the enterprise and taste of certain manufacturers, such as Matthew Boulton, Wedgwood and Tassie, who were in touch with the informed taste of the collectors and architects of the day. The third element was the influence which cultivated patrons of art exercised on public opinion. During the Georgian period, architecture was always studied by men of education and position, and the builders of the great houses interested themselves in their decoration and furnishing as well as in the structure of the building. Moreover, the fashion for foreign travel gave impulse to the formation of the private collections for which England was, and still remains, famous. The Dilettanti Society, it will be remembered, was established by gentlemen who were "desirous of encouraging at home a taste for those objects which had contributed so much to their entertainment abroad."

The fourth and last element was the influence of the direct rivalry with the Continent. The taste for art was stimulated by intercourse with Holland, Venice and France, which the long period of peace Walpole's policy had fostered had made easy for men of means and position. Travel was scarcely interrupted by the Seven Years' War, and it was not until the opening of the Twenty Years' War with France in 1793 that English travellers were no longer able to visit the Continent, and the cosmopolitan atmosphere among English patrons of art came to an abrupt end.

CHAPTER I.

FURNITURE UNDER THE DUTCH, LOUIS XIV AND VENETIAN INFLUENCES.

1660-1745.

Fig. 1.	High back chair, with scroll carving on back	-	-	-	-	-	-	-	<i>Circa</i>	1690
„ 2.	„ „ with cane in back	-	-	-	-	-	-	-	„	1690
„ 3.	„ „ with narrow walnut splat and caning in back	-	-	-	-	-	-	-	„	1690
„ 4.	Armchair in the style of Grinling Gibbons	-	-	-	-	-	-	-	„	1697
„ 5.	Chair with back upholstered in needlework	-	-	-	-	-	-	-	„	1690
„ 6.	State chair in the style of Daniel Marot	-	-	-	-	-	-	-	„	1695
„ 7.	Stool of walnut, carved with grotesque masks, shells, etc.	-	-	-	-	-	-	-	„	1730
„ 8.	Table with marble top, and legs carved with masks	-	-	-	-	-	-	-	„	1720
„ 9.	Bedstead of carved mahogany	-	-	-	-	-	-	-	„	1735
„ 10.	Stool of mahogany, with gilt enrichments	-	-	-	-	-	-	-	„	1730
„ 11.	Chair of mahogany, with gilt enrichments	-	-	-	-	-	-	-	„	1735

For other examples of work of this period see :—

Chapter IV.	Lacquer	-	-	-	-	-	-	-	-	Fig. 34
„ V.	Marquetry	-	-	-	-	-	-	-	-	„ 40— 49
„ VI.	Gilt Furniture	-	-	-	-	-	-	-	-	„ 58— 65
„ VIII.	Chandeliers	-	-	-	-	-	-	-	-	„ 74 & 75
„ XVI.	Tapestry	-	-	-	-	-	-	-	-	„ 181—184
„ XVII.	Needlework	-	-	-	-	-	-	-	-	„ 190—201
„ XI.	Enamel	-	-	-	-	-	-	-	-	„ 146—151
„ IX.	Silver	-	-	-	-	-	-	-	-	„ All pieces with date marks between 1660 and 1745

CHAPTER I.

FURNITURE UNDER THE DUTCH, LOUIS XIV AND VENETIAN INFLUENCES.

1660-1745.

PRIOR to the Restoration English furniture had been mainly constructed of oak, confined to comparatively few types, and was both in execution and design far inferior to the contemporary work of Italy, the Low Countries and Burgundy, and the provinces now included in France. From the Restoration onwards, however, the standard of English workmanship improved, owing to direct foreign influence, and the palaces of Charles II and the homes of his ministers and favourites were filled with furniture and objects of art which could bear comparison with the possessions of the great French nobles and the rich merchants of Holland. The earlier of the determining influences was that of Holland, due to the close commercial and social intercourse between the two countries and also to the influx of Dutch artists and craftsmen into England. The resemblance between the furniture of the two countries is most pronounced during the reigns of Charles II and James II, and it is even difficult to distinguish between them. Of Dutch origin were the pieces of marquetry furniture, such as cabinets, chests of drawers and tables, on which birds, scrolls and foliage are represented in coloured woods and ivory; also the ebony or ebonised furniture with silver mounts; and the elaborately carved stands for lacquered cabinets, which occasionally show the influence of the free carving of the school of Grinling Gibbons. From the time of William and Mary, a pronounced Louis XIV influence appears in a more luxurious and French style of furniture introduced by the influx of Huguenot workmen on and after the Revocation of the Edict of Nantes in 1685. The two influences were combined in the person of Daniel Marot, a French architect and designer who emigrated to Holland and entered the service of William III. The impress of the Louis XIV style is most clearly seen in the changed fashion for silver, in gilt gesso furniture and in the use of refined turning and symmetrically designed ornament, in which details of French character (such as the *lambrequin* and trellis) are commonly found, as well as in marquetry approximating in design rather to the work of Boulle than to that of Dutch designers. As a result of the higher standard of decoration and furnishing after the Restoration, there was a renaissance of English craftsmanship. John Evelyn could write that "Locksmiths, Joyners and Cabinet makers and the like, from very vulgar and pitiful Artists are now come to produce works as curious for the filing and admirable for their Dexterity in Contriving as any we meet with abroad, and in particular our Smiths and Joyners, they excel all other nations whatsoever."

Although the Court and the great nobles followed the traditions of Versailles in furnishing their rooms with gilt gesso, much plain walnut and walnut veneered furniture continued to be made from the early years of the 18th Century in which traces of Dutch influence were evident. The salient characteristic of this furniture is the substitution* of curved construction for the rectangular in chairs and supports of tables; this pronounced and constructional alteration dating from the last years of the 17th, or the beginning of the 18th Century. In the early pieces of walnut, reliance is often placed upon the quality of the veneer alone, and there is little carved ornament beyond a plainly treated escallop shell on the knees of chairs and tables. The claw-and-ball *motif*, derived from the Chinese lacquer and bronzes then freely imported into this country, is seen in early walnut furniture, and continues throughout the greater part of the age of mahogany. Later enriched pieces of mahogany are often decorated with a grotesque head or lion's mask and paw.

An entirely new departure, the boldly carved and gilded furniture of the early Georgian period, of which William Kent was the principal exponent, owes its origin to the monumental pieces from Venetian palaces. This furniture was designed in an architectural manner, and is only suited to the lofty rooms of the Palladian school. Types of furniture which occur very frequently under the influence of William Kent are side-tables with carved frames and marble tops, stools, pedestals and consoles to support busts and bronzes. In many of these, classical details were introduced, and also figure sculpture, a mark of the Venetian influence. The carved detail is large in scale; the material, white wood gilded or mahogany with gilt enrichments.

* Also the use of carefully designed mouldings.

THREE HIGH-BACK CHAIRS.

Fig. 1.

High-back chair (one of a pair) of walnut painted black to imitate ebony, the design of the back composed of uprights in the form of fluted balusters, connected at the top by a cresting of carved scroll-work. The splat consists of moulded segments with scroll design between. The shaped front legs are connected by a hooped stretcher of scroll design. The loose covering of the upholstered seat is of blue velvet, with a deep tasselled fringe. *Circa 1690.*

Fig. 2.

High-back chair of walnut, with caned seat and back, the framework of the back carved with a rosette enrichment and surmounted by a pierced cresting. The front legs have an inverted top-shaped enlargement, terminate in whorl feet, and are connected by a moulded and pierced hooped stretcher. *Circa 1690.*

Fig. 3.

High-back chair (one of a pair) of walnut, with spooned back, having a plain centre splat and two caned panels, and carved and pierced cresting at top consisting of acanthus leaves and moulded scrolls. The front legs are of cabriole shape, carved with leaves and pendant husks, and terminate in hoof feet connected to back legs with a shaped and moulded stretcher.

The seat is stuffed and covered with Genoese velvet, having a design of foliage in red on a yellow ground. *Circa 1690.*

Prior to the Restoration, plain or spiral turning and carving in low relief were the only ornament of chairs and settees. Immediately afterwards, elaborate carving appears on the backs, consisting usually of a combination of short scrolls, but crowns and cherub heads and other details were also introduced.

The depth and carving on the stretchers, and the shapes of the framing bars connecting the four legs, were special features at the close of the 17th Century.

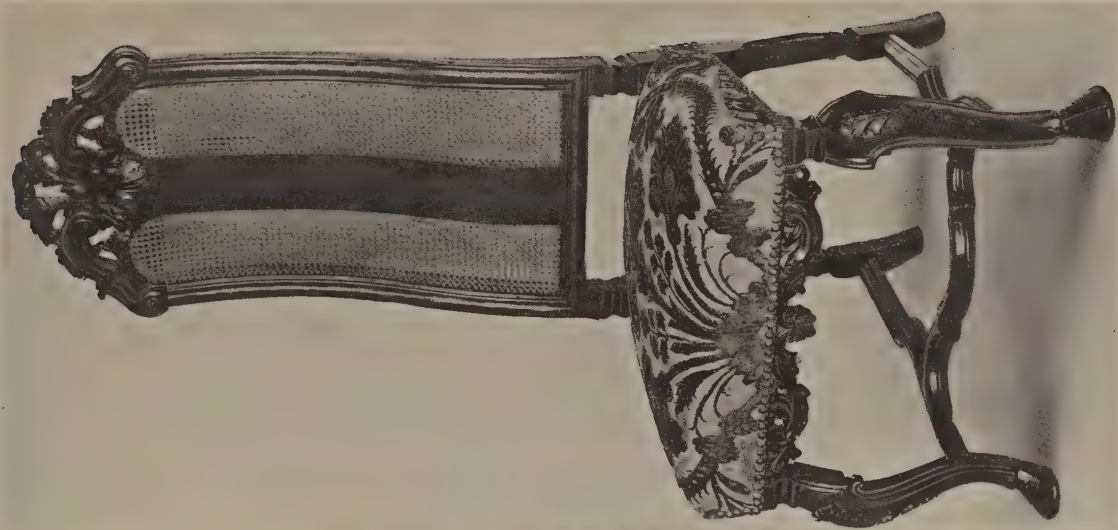


Fig. 3.

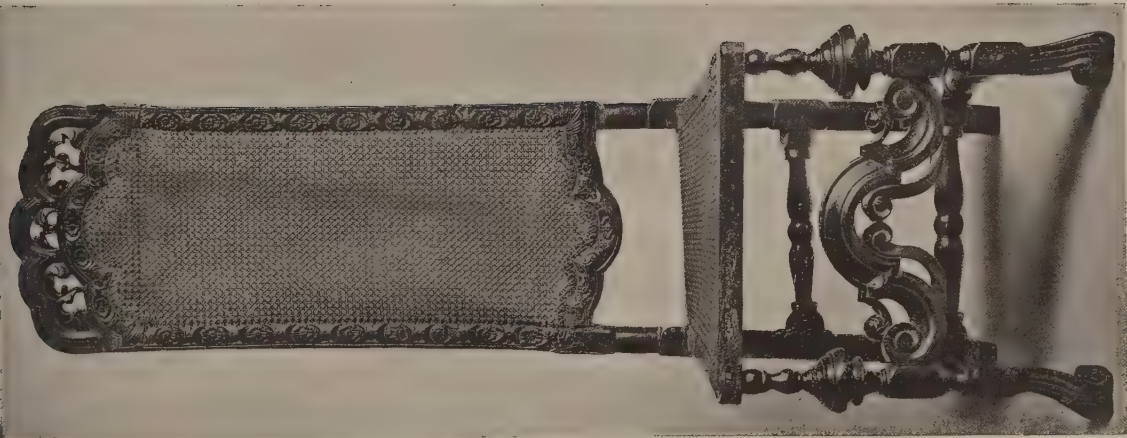


Fig. 2.



Fig. 1.

AN ARMCHAIR.

Fig. 4.

Of chestnut with caned seat and back panel. The cresting, splat and stretcher are ornamented with openwork carving of scrolls. The arms and legs are shaped and carved. The seat cushion, which is of rose coloured linen, is decorated with applied *petit-point* figures, insects and flowers in natural colours. *Circa 1697.*

The carving upon this chair so closely resembles the Bishop's chair at St. Paul's Cathedral that the same authorship may be assumed. Grinling Gibbons first received payment for work done at St. Paul's in 1694, and his charges (included in the books for 1696 and 1697) amount to the large sum of two thousand eight hundred and ninety-four pounds, eleven shillings and eleven pence; and from the items furnished it is evident that he employed a large number of assistants. It is remarkable that only ten shillings is charged in his accounts for "a great chair frame for ye Bishop's Throne." The choir was opened to the public in October, 1697.

The chair illustrated is stated to have belonged at one time to Dr. Johnson, and descended to the late owner through the family of Robbins, Johnson's publisher.

AN UPHOLSTERED CHAIR.

Fig. 5.

The under-framing is of carved walnut; the legs are vase-shaped, finishing in scroll feet and connected by a moulded cross stretcher on which are carved figures of dolphins and a central turned boss. The high back with shaped top is connected to the seat by rectangular supports carved in low relief with S scrolls. The detachable covering of the seat and back is of *gros-point*. *Circa 1690.*

A considerable number of chairs with upholstered backs were made in the late years of the 17th and early 18th Centuries, and were an advance in comfort upon those with carved backs. The needlework coverings of seat and back are worked in all-over floral design of English type, in vari-coloured wools upon a blue-green ground.

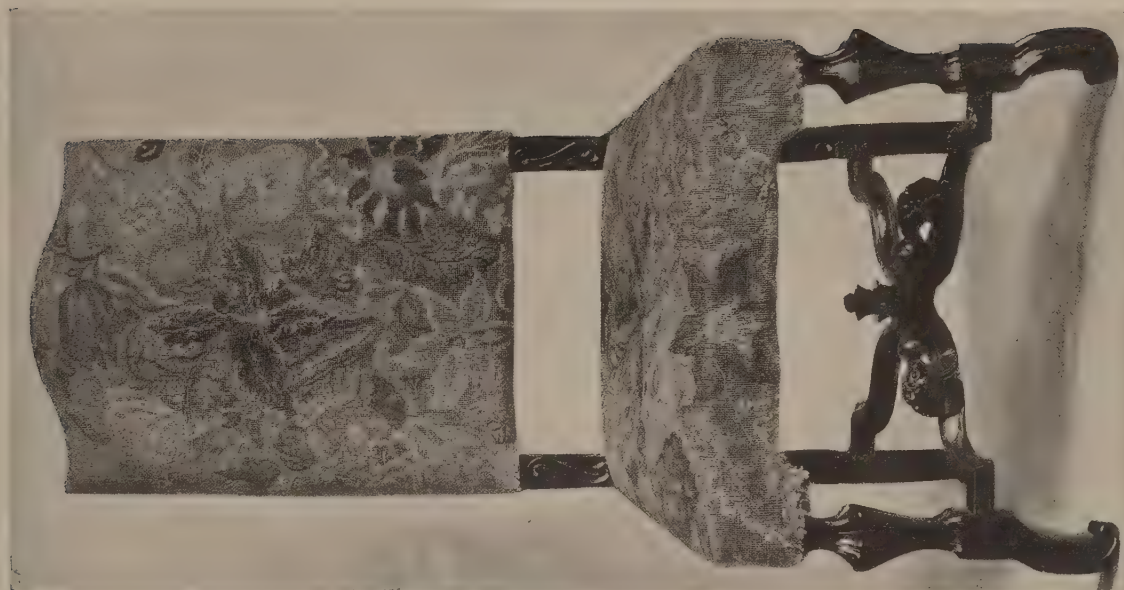


Fig. 5.

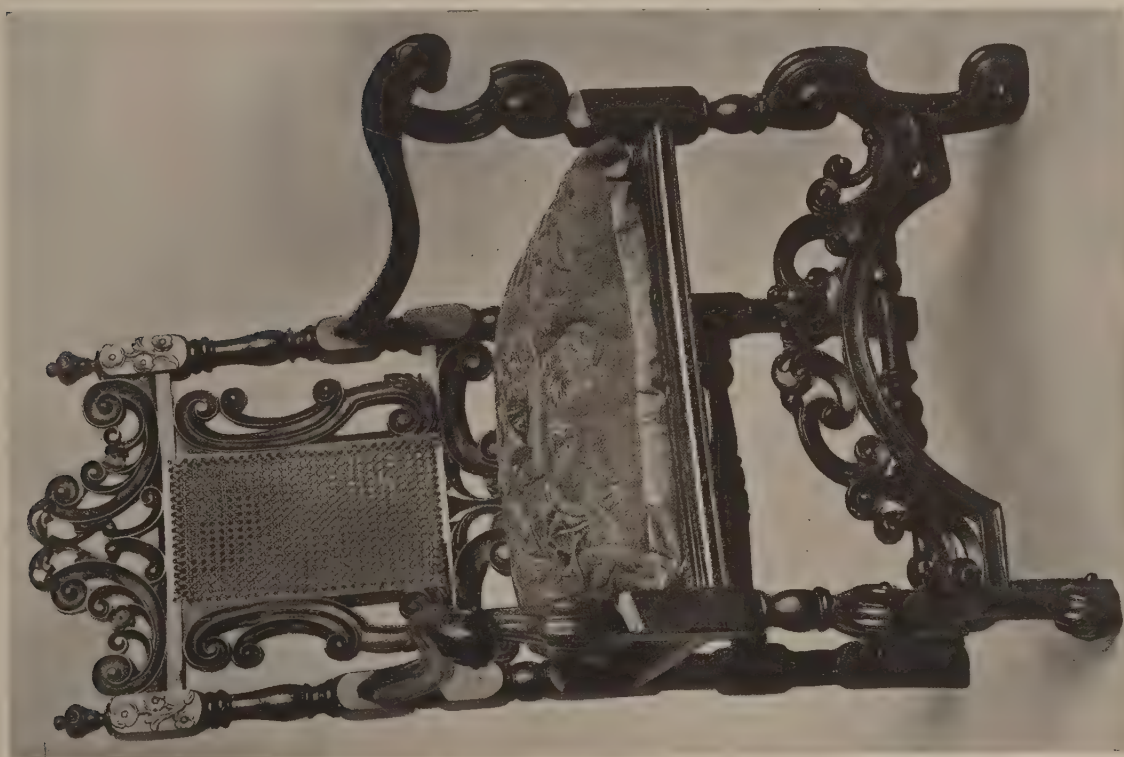


Fig. 4.

A STATE CHAIR.

Fig. 6.

Of walnut, the design of the back composed of an oblong octagonal panel containing a splat of pierced and carved broken scroll ornament from which develop acanthus leaves; on either side and at the bottom of the panel are reversed scroll *motifs*. The cresting above, which is composed of balanced scrolls clothed with acanthus, is supported by balustered columns with Corinthian capitals. The arms, which are moulded and splayed, terminate in volutes carved with acanthus leaves, and rest on turned baluster supports. The turned vase-shaped legs are carved and connected by moulded cross-stretchers with a turned boss in centre.

The chair has a loose cushion seat covered in 17th Century material, having a scroll and leaf design in red velvet appliqué on dull gold silk repp. *Circa 1695.*

(From the collection of Sir Spencer Maryon-Wilson, Bart.)

This walnut armchair represents a type with upholstered seat and elaborately carved back which came into fashion in the reign of William III, and is based on French models of the earlier part of the reign of Louis XIV. The back is remarkable for the elaboration of the pierced carving, of which the design, like contemporary French patterns, is symmetrical and balanced.

This chair, together with the examples of the rococo period (*Figs. 12, 185 and 186*) and that of the later 18th Century (*Fig. 27*), may be classed amongst the finest representative examples of chairs of English design and workmanship during a century (1670-1770) which witnessed the most interesting development of furniture.



Fig. 6.

A STOOL.

Fig. 7.

Of walnut, with shaped seat rails carved with grotesque satyr masks, on boldly modelled cabriole legs carved with shells and husks and finishing in lion paw feet. It is upholstered with contemporary *gros* and *petit-point* needlework. *Circa 1730.*

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

In the reign of George I certain fantastic *motifs* were introduced in carving, such as dogs' and lions' heads, satyrs' masks and grotesque human heads. In a gilt suite at Houghton, comprising a winged armchair, single chairs and armchair, this identical satyr's mask occurs on the seat-rails; the legs of the Houghton set are, however, shouldered with lions' masks, whereas the illustrated example is carved on the shoulder with an escallop shell and a pendant of husks.

A TABLE.

Fig. 8.

Of *sabicu*, with plain moulded frieze, supported on cabriole legs connected by a moulding carved with a central leaf patera and reversed gadrooning. The legs are ornamented with finely modelled masks and leaves and finish in lion paw feet. The top is a slab of figured Rhondonna marble, framed in a gilt brass moulding ornamented with a chased central clasp and with shaped panels engraved with baskets of flowers at the corners. *Circa 1720.*

(From the collection of Colonel Way, Denham Place, Bucks.)

Furniture of the early Georgian period is, as a rule, massive; however, certain pieces of lighter make exist in both gilt wood and mahogany, in which the slender cabriole legs are shouldered with a fantastic mask with leaf pendant, such as the present example and the gilt gesso table (*circa 1720*) in the possession of the Duke of Devonshire at Hardwick Hall, where the legs are carved with a Red Indian mask with upstanding head-dress of feathers.

Sabicu, a wood from Cuba and Porto Rica, is occasionally, but rarely, used in English furniture during the 18th Century.

The gilt brass moulding framing the marble slab is exceptional at this early date. A side table by William Kent from Devonshire House, however, dating from 1730-1735, has its marble top framed in a somewhat similar brass moulding, but not, as in this example, engraved.



Fig. 7.

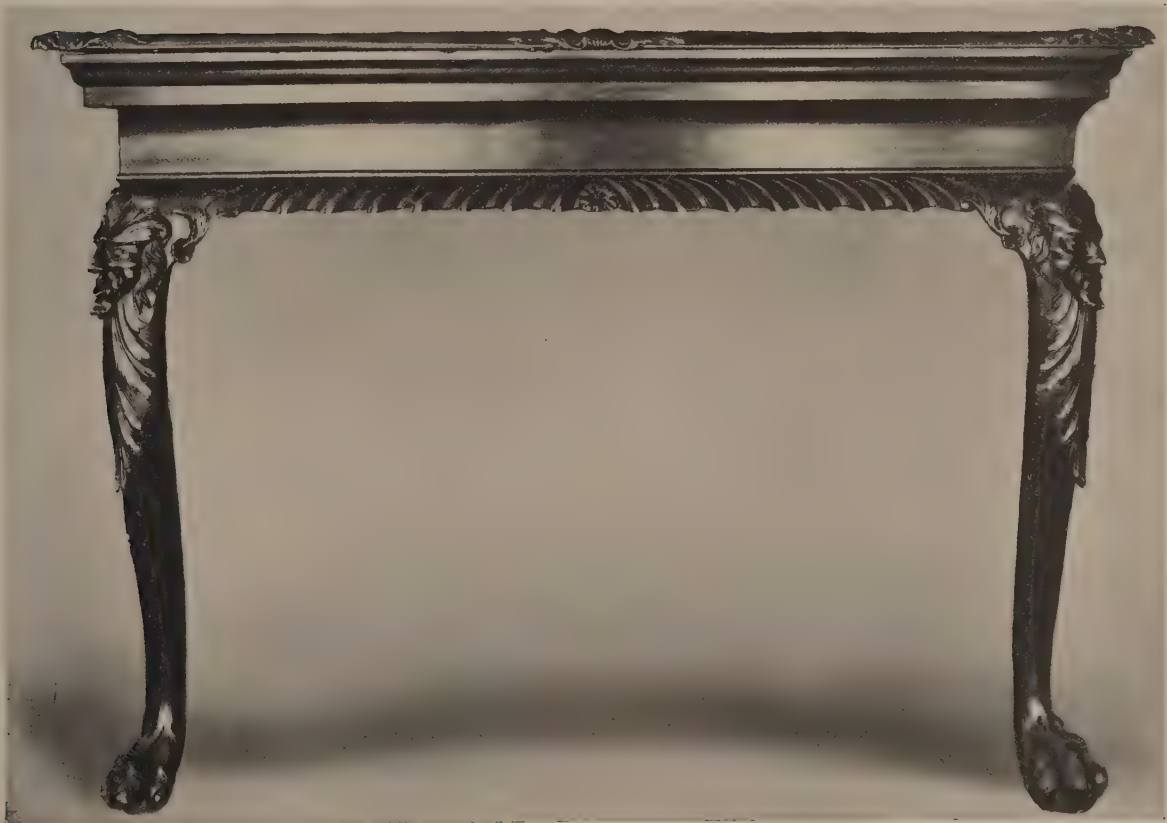


Fig. 8.

A BEDSTEAD.

Fig. 9.

Of mahogany, with fluted posts terminating in cabriole legs carved with lions' heads and paw feet. The upper part of the head board is ornamented with swags of drapery, cords and tassels, and below is a shaped board, carved with a shell in centre and scroll leaf ornament at either side. The tester is coved and moulded, and the cornice carved with leaf and dentil enrichment.

The hangings are composed of head and base valances and curtains of red damask, and the coverlet is of similar material trimmed with fringe. *Circa 1735.*

(From the Edgcote collection.)

The structural features of beds were first exposed soon after the second quarter of the 18th Century, owing, no doubt, to the popularity of mahogany. The slender fluted posts, as in the present example, and in the somewhat similar bed at Ramsbury (dating from about 1735), rest upon short cabriole paw feet, with escallop shells at the junction of the leg with the bed post. The carving of the tall head board is exceptional in the present example, as most beds have a low head board and drapery, or else a back completely draped.



Fig. 9.

A MAHOGANY STOOL.

Fig. 10.

Of oval shape, with cabriole legs terminating in claw and ball feet, having carved and gilt acanthus leaf and other ornament on each knee. The seat is covered in very fine Genoese velvet.
Circa 1730.

Few stools dating from the 17th and early 18th Centuries exist to-day in comparison with the number of chairs of the same period, although inventories show that the former were much more numerous; indeed, the use of chairs then conveyed some qualification of distinction.

After the middle of the 18th Century, when chairs became almost universal, many stools must have been destroyed, and occasionally examples are met with which have been converted into chairs.

A WALNUT CHAIR WITH GILT GESSO ENRICHMENT.

Fig. 11.

The recessed panels on the splats, legs and shell-shaped cresting are ornamented with carved and gilt gesso, the carved mouldings and other enrichments being also gilt.
Circa 1735.

Mirrors, tables and candlestands were the articles most frequently treated with gilt gesso, but for reception rooms chairs and settees (notwithstanding the unsuitability of gesso for this purpose) were similarly ornamented; for instance, at Houghton, the great house which Sir Robert Walpole furnished early in the 18th Century, quite a number of gilt gesso chairs still exist, very similar in design to this example. Occasionally the gesso was only inserted in panels.

The original set to which this chair belonged probably consisted of a settee and eight chairs, this chair being marked No. VII. Another of the same set is now in the Metropolitan Museum, New York, and the settee is in the possession of Mr. J. A. Holms.

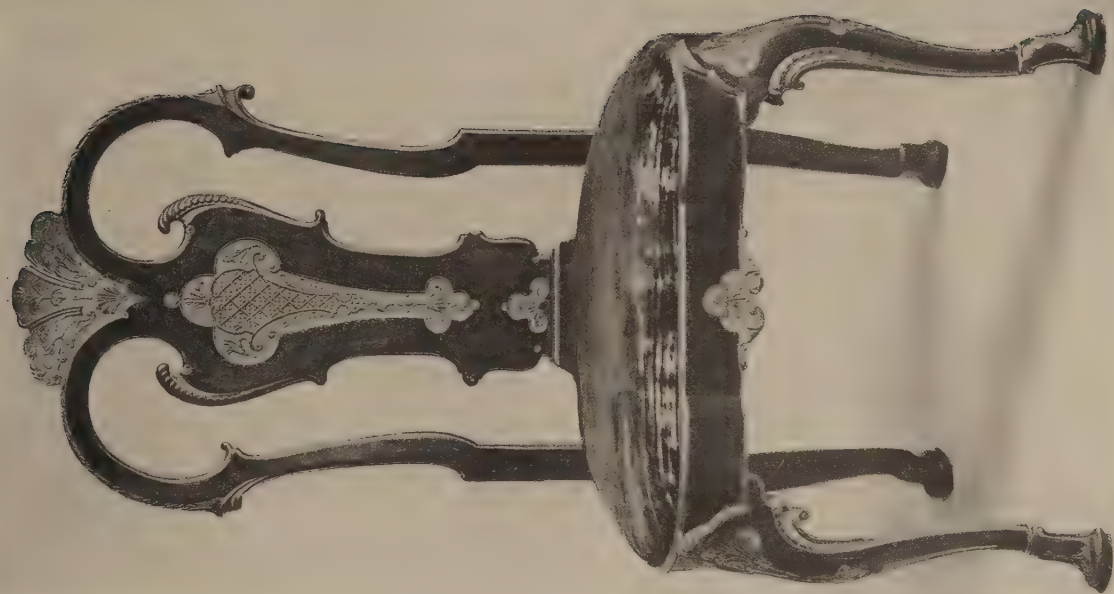


Fig. 11.



Fig. 10.

CHAPTER II.

FURNITURE UNDER THE FRENCH ROCOCO INFLUENCE.

1740-1763.

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CHAPTER II.

FURNITURE UNDER THE FRENCH ROCOCO INFLUENCE.

1740-1763.

THE middle period of the 18th Century represents the finest years of English furniture making, when our cabinet makers, though subject to the French rococo movement, displayed a greater originality than at any preceding period. The French influence upon the applied arts of England was carried across the Channel by immigrant goldsmiths, craftsmen and engravers, such as Gravelot,* and by wealthy Englishmen travelling on the continent. The importation of French stuffs and furniture, due to the intimate relations between the two countries during and before the Seven Years' War, aroused a certain opposition among the partisans of English goods. A correspondent in the *London Magazine* for November, 1738, wrote:—"The ridiculous emulation of the French now became the epidemical distemper of this kingdom; the travesty is universal; poor England produces nothing fit to eat or drink or wear; our cloaths, our Furniture, nay our food, too, all is come from France. . . . I do not mean to under-rate the French, but like all true mimicks we only ape their imperfections and awkwardly copy those parts which all reasonable Frenchmen themselves condemn in the originals. . . . Our taste and manufactures are at stake and what seems at first sight only very silly is in truth a great national evil and a piece of civil immorality."

A counterstroke was the founding of the Antigallican Society, so called from the endeavours of its members "to promote the British manufactures, to extend the commerce of England and discourage the introduction of French modes, and oppose the transportation of French commodities." Mention of this society appears in 1749,† and at various intermediate dates until 1771, but it does not appear to be known when or why it became extinct. It had its meetings in various London taverns, and according to Larwood's "*Signboards*" several public houses at the end of the 18th and beginning of the 19th Centuries bore the name "The Antigallican Arms." The snuff box and a badge of the society are in this collection (*Fig. 161*), and another badge set with paste, formerly in the possession of Lady Charlotte Schreiber,‡ is now in the Victoria and Albert Museum.

* Hubert François Gravelot (1699-1773) who came to London in 1732 and remained here for several years. He greatly influenced contemporary art in England.

† On November 30th of that date the following advertisement appears: "To the Antigallicans. Gentlemen, You have now an opportunity of doing your country a considerable piece of Service, and you are from the nature of your Society peculiarly call'd upon to do it. All eyes are fixed on you and we hope you will not be contented with refusing to drink Claret and wear French lace, while the French are endeavouring to gain a settlement in your Capitol. You, gentlemen, particularly must be sensible how much farther the infection is like to spread by the establishment of a French company among you. You are very numerous and have the Hearts and may on occasion have the Hands too of the people with you; therefore exert yourselves and you will crush the brood of Vipers in the bosom of your country. Dare, and the spirit of those English Heroes, the conquerors of France, who still live on our stage, inspire you."

‡ *Journals of Lady Charlotte Schreiber* (edited by Montague Guest), Vol. II, page 258.

The French style upon which the English cabinet makers and carvers modelled their designs was that which, developing in the period of the Régence, reached its maturity in the early part of the reign of Louis XV. In furniture the change was shown in the introduction of certain types of furniture previously unknown in England, especially the commode and varieties of drawing room chairs, in the introduction of characteristically French ornamental details, such as the ribbon, the rococo shell and leafage, the *cabochon* and leaf and also the hoof and scroll foot.

Further, the elaboration of keyplates and handles as well as the limited use of ormolu mounts on commodes can be traced to French influence.

This French influence is clearly evidenced in Chippendale's *Director*.^{*} His upholstered chairs are termed "French Chairs"; he gives upon one plate "two designs for couches, or what the French call *Peché mortel*," and his commodes are all built upon French lines; on one occasion in a design for a commode, with a silver surtout on the top and a candlestand at each end, he seems to try to rival the most florid efforts of Meisssonnier. It does not appear from the contents of English houses that French furniture was—in spite of the protests of the Anti-Gallicans—imported in any quantity; the collections, indeed, of French furniture at Windsor Castle and the great houses of England date only from the reign of George IV. The spirit of the contagious French rococo was, however, spread abroad by designers like Meisssonnier and Oppenordt and to a certain extent by immigrant engravers and designers such as Gravelot, and silver-smiths such as Paul Lamerie.

^{*} Owing to the publication of his pattern book, *The Gentleman and Cabinet Maker's Director*, the name of Thomas Chippendale must always be very prominent in connection with the furniture of this period. Miss Constance Simon, in her book *English Furniture Designers of the 18th Century*, gives all the information which is available respecting the Chippendale family. She points out that there are three Chippendales.

Chippendale I was a carver and picture frame maker of considerable standing in Worcester at the close of the 17th Century. There his son, the more celebrated Thomas (Chippendale II) was born. Both father and son settled in London before the year 1727, and Chippendale I continued his former work with great success in the metropolis, as mirrors formed such an important feature of the decoration of Palladian houses. Chippendale II found employment as a joiner, and became in the reign of George I "a most eminent cabinet maker and carver." In 1749 he took a shop in Conduit Street, Long Acre, and in 1753 removed to larger premises at No. 16, St. Martin's Lane. He married Catherine Redshaw.

He published the first edition of his book in 1754; it contained 116 engraved plates, and the list of subscribers shows that he had patrons and customers in all classes of society. In 1755 a fire broke out in his workshops. The second edition of the *Director* was published in 1759, and a third in 1761, and a still larger edition in 1766. In 1760 Chippendale II was elected a member of the Society for the encouragement of Arts, which included amongst its members, Sir Joshua Reynolds, David Garrick, Horace Walpole. Up to this time Chippendale II had a partner named James Rannie, who died in 1766, and Chippendale then advertised that he carried on the business himself.

Chippendale died in 1779, leaving a widow and four children the eldest of whom, Thomas (Chippendale III), succeeded to the business. He entered into a partnership with Thomas Haig, a Scotsman, who had been book-keeper to James Rannie. Haig withdrew from the firm in 1796, at which time it would appear that Chippendale III was in some financial difficulties. Like his father, he was a member of the Society of Arts, and not only devoted himself to decorative, but also to the fine arts, and exhibited five pictures at the Royal Academy.

Chippendale III received orders to furnish large country houses, and he and his men spent some months at Lord Townshend's seat, Raynham Hall, Norfolk.

Chippendale III must have visited Paris early in the 19th Century, as his sketch book (which was formerly in the Bernal collection) illustrates furniture which he had sketched there and at Versailles. Many of these designs closely resemble the illustrations in *Household Furniture* by Thomas Hope, 1807. He died in 1822.

AN ARMCHAIR.

Fig. 12.

One of a pair, of mahogany, with stuffed seat and back. The under-framing is shaped and carved with a rococo shell and balanced leaf scrolls, connecting the cabriole legs which are boldly carved with lions' heads and paw feet.

The arm supports, carved with scroll leaves on a background of rococo ornament, terminate in hand grips of grotesque animals' heads.

The covering of *gros* and *petit-point* needlework has a design of a vase and flowers in varicolours on a light buff background. Circa 1740.

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

This chair is an example of the heavy and handsome armchairs of great width, made at the date when ladies' hoops had assumed their most ample proportions. A writer in the *London Magazine* for 1741 speaks of the pains a lady is put to to reduce that wide, extended petticoat to the narrow limits of a chair or chariot. The arm-supports are richly carved in front and rake rapidly backward, a detail characteristic of the period. The depth of the ornamental shaping uniting the legs is more usual in tables than in chairs of this type. A chair of this set is illustrated in the *Age of Mahogany* (Fig. 103), and Mr. Macquoid compares this with a second set with which it has "a strong similarity of construction" (Figs. 104 and 105, *ibid*). Underneath one of the chairs belonging to this latter set is the label of the maker, Giles Grendey of St. John's Square, Clerkenwell.*

The lions' heads on the arms very closely resemble those on the Master's chair of the Joiners' Company, which was carved in 1754 by Edward Newman, now in the Bethnal Green Museum.

* *Age of Mahogany*, page 120.



Fig. 12.

A COMMUNE.

Fig. 13.

Of mahogany, the front and sides shaped and divided by flat pilasters. The fronts of the six drawers are each outlined with carved rope ornament and fitted with chased and lacquered brass handles. At each of the four corners is a bold composition of reversed scrolls, overturned acanthus leaves and other rococo ornament, a continuation of which forms the legs. The front pilasters are ornamented with carved pendants, and the deep frieze above the drawers with swags of flowers in high relief. The deep front and side aprons are elaborately carved with scrolls, foliage and other ornament. The edge of the top is carved.

4 ft. 8 in. long, 2 ft. 8 in. high.

Circa 1755.

(From the collection of the Marquis Townshend.)

In 1754, Thomas Chippendale issued the first edition of his *Director*, a large number of the drawings in which, including six "French Commode Tables," were evidently inspired from published designs by Oppenordt. Among the subscribers to Chippendale's book were a number of cabinet makers, so that however closely any example may follow his design, it does not necessarily follow that it was actually made in his workshops, nor is there any reason to believe that the work turned out by his firm was superior to that of several other contemporary cabinet makers. His reputation must rest upon his main claim as "inventor and delineator."

No designs in Chippendale's book are of greater interest than these French commode tables, as they were entirely different to anything that had been previously made in England, and also because their manufacture is a somewhat complex problem, affording great scope for the skill of the craftsman.

Only four examples of commodes resembling Chippendale's illustrations are known to exist—two of these, are, however, comparatively plain and less important, owing to the pilasters on the serpentine front being omitted, thus reducing them to the category of ornamented chests of drawers. Of these, one was formerly at Chastleton, and the other was at Raynham. Of the two more elaborate examples, one is illustrated by Mr. Percy Macquoid in the *Age of Mahogany* (Fig. 134, page 152), and the other, by far the most ornate, is now in this collection. This commode was disposed of by the Marquis Townshend's trustees in July, 1921.

There can be no doubt that it is the piece referred to in an inventory of 1757, where it is described as "Sideboard, the one in the room of Captain Townshend." The label on the back of the commode corresponds with the inventory entry. The Captain Townshend referred to was George (born 1724, a godson of King George I), who succeeded as 4th Viscount in 1764 and was created Marquis in 1787, attaining the rank of Field Marshal in 1796.

Mr. Herbert Cescinsky, the author of an article dealing with this commode, which appeared in the *Burlington Magazine* of June, 1921, was informed by a lawyer who acted in connection with the Townshend estates that Chippendale & Haig's original bill for this commode is in existence, and he stated that he had inspected it several times; it could not, however, be produced at the time of the sale. The lawyer further stated that according to the bill the commode was supplied by Chippendale's firm to Balls Park, Hertfordshire, which came to the Townshend family by the marriage of Charles, afterwards 3rd Viscount, in 1723, to Audrey, only daughter and heiress of Edward Harrison.

As the *Director* was published in 1754 (most of the engravings are dated 1753), and as the inventory dates from 1757, the commode must have been made between those dates.



Fig. 13.

A WARDROBE OF MAHOGANY.

Fig. 14.

The lower portion, which is of bombé shape, has two small and one long drawer, fitted with chased brass drop handles. The angles, plinth and feet are carved with bold leaf and scroll ornament of rococo character. The upper portion is fitted with sliding shelves and enclosed by two doors panelled with mouldings and with carved leaves in the top corners. The angles are splayed and ornamented with carved pendants of flowers. The cornice is moulded. *Circa 1750.*

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

This wardrobe is illustrated in Chippendale's *Director*, *Plate CIV* of the first edition (1754), and follows the left hand version of the design in every detail except as to the pendant of flowers in the upper part; but this is shown as an alternative in the right half of the illustration. The design is thus described in the text: "A clothes press with different doors, the underpart is in shape with carved ornaments for the feet which go up to the corners." Usually Chippendale's version of French furniture was inspired from designs which had appeared in published pattern books. In this case, however, it is evident that he had access to a very fine French commode of the Regency period with a bombé front. The carving at the corners and along the bottom of the lower part is a reproduction in wood of the fine chased brass-work of French metal workers, such as Caffieri. The beautiful undercutting and the general treatment could never have been so successfully interpreted without a close study of an actual example.



Fig. 14.

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A CABINET OF MAHOGANY.

Fig. 15.

The lower part is fitted with doors covered with mahogany veneer, behind these are small drawers; the surbase moulding and plinth have a carved enrichment.

The centre door of the upper part has a semi-circular head carved with egg and tongue ornament; the flat pilasters are ornamented with pendants of flowers, and the spandrels of the arch are similarly treated. The plinth below the centre door is enriched with a key pattern, at the sides of which are draw-out candle-stands; a broken pediment crowns the top.

The wings are recessed and fitted with glazed doors, framed with rope ornament, with frieze above carved with a Vitruvian scroll and surmounted by carved lateral trusses. *Circa 1740.*

(From the collection of Sir Spencer Maryon-Wilson, Bart.)

Bookcases and cabinets afforded more scope than any other articles of furniture for architectural treatment, and this characteristic is here very strongly marked. The rococo of the furniture designer is, however, introduced in the ornament. Usually fine examples of early mahogany furniture have been ruined by the application of French polish or furniture polish, thus destroying the patina and the crispness of the carving. Fortunately this piece has never suffered from such treatment.



Fig. 15.

A COMMODORE.

Fig. 16.

Of mahogany, the front of serpentine shape, containing a slide and three drawers, the angles boldly carved with cherubs' heads and the emblems of architecture amongst branches of foliage; the base carved with a border of rosette ornaments and the top with a band of fluting. The elaborate ormolu escutcheons and handles are finely chased with a design of foliage surrounding a cartouche.

Circa 1750.

In this instance, the unusually important handles and escutcheons are clearly inspired by contemporary French taste, while the carving is reminiscent of earlier work.

The piece was designed specially for a great house in Yorkshire, from whence it came to this collection. The original owner was a nobleman interested in architecture, and the set square and compasses in the ornament symbolise his taste.

A WRITING TABLE.

Fig. 17.

Of mahogany, with pedestals fitted with drawers having chased brass drop handles of the English rococo type. The serpentine front has its canted corners ornamented with trusses, carved with over-turned leaves, from which hang pendants of husks. The kneehole in the form of an arch with moulded keystone is supported on fluted pilasters, and the spandrels above are carved with scrolling leaves. The straight back is fitted with imitation cupboards and drawers. The top is covered with green morocco leather with a tooled and gilt margin.

Circa 1755.

The large pedestal or writing table designed to stand centrally in a room is a creation of the middle years of the 18th Century. The usual type has two large lateral pedestals, opening as cupboards, as in Chippendale's design in the *Director* (1754) and in the table probably made by him to this design at Coombe Abbey; or in drawers as in the present example. A form with a central pedestal and circular revolving top is sometimes met with. In the illustrated example the carving of the trusses, of the pendants of husks at the corners, and in the spandrels of the knee-hole arch, together with the finely chased brass handles, serve to enrich a simple structure.



Fig. 16.



Fig. 17.

A WRITING CHAIR

Fig. 18.

Of mahogany, the splat and arm supports carved with leaf ornament in low relief; the top rail is semi-circular, terminating in scrolls. The framing of the seat is circular in plan with moulded edge; the cabriole front legs are carved with shell and leaf ornament and finish in finely modelled claw and ball feet, the plain back legs finishing in club feet. The drop-in seat is covered in *petit-point* needlework, the design consisting of flowers on a yellow ground. *Circa 1745.*

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

Mr. Macquoid in his *History of English Furniture* (Vol. III, Plate IV) illustrates this chair and describes it as of Irish workmanship, dating from 1730. Irish origin has been attributed to certain carved mahogany tables of the middle of the 18th Century, and the characteristics of this Irish school have been dwelt on by various writers. Miss Simon, for instance, writes that "In Ireland much beautiful work was produced during the Chippendale period,* and though no doubt based on the design of London makers, the Irish style of carving showed marked individuality; on the whole it was heavier in design than the English, and had a flatter surface."

AN ENCLOSED CHAIR.

Fig. 19.

Of mahogany, with rail all round the seat carved with a ringed moulding. The fronts of the arms are similarly carved and finish in boldly modelled grotesque animal heads. The front legs are of cabriole type, carved with acanthus leaf ornament, the back legs plain. The seat and enclosed back are stuffed and covered with black hide. *Circa 1750.*

Mr. Macquoid, who illustrates this chair, describes it as follows: "The upholstered back and arms form one graceful curve, the latter terminate in dogs' heads supported by facings of a good ringed moulding that also surrounds the seat frame. The front legs are in pure Chippendale style; the ornament on the shoulders in slight relief, and the rather delicate scrolled feet decorated with a *cabochon*, show the Louis XV feeling that was gradually influencing ornamentation."

* *English Furniture Designers of the 18th Century*, page 53.



Fig. 18.



Fig. 19.

A SETTEE IN THE GOTHIC TASTE.

Fig. 20.

Of mahogany, the design of the back is composed of three chair-backs with openwork splats, the tracery outlined with scrolls, the arm supports carved with scroll leaves. The front and side rails are ornamented with a geometric fret; the four front legs are tapered and carved with leaf and tracery ornament, and connected with the back legs by moulded scroll-shaped stretchers.

The seat is covered in the original needlework, the central panel having a design with detached sprays of flowers in natural colours on a cream background, worked in *petit-point*, and framed with a design of scroll ornament of darker tone. Along the outer margin is a design of detached sprays of flowers on canary coloured background, executed in *gros-point*. *Circa 1755.*

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

The "Gothic," of which this settee is an example, was one of the fashions of the middle years of the 18th Century. The design of the splats was evidently suggested by tracery in Gothic windows, but rococo details are also present. The patterns of these open splats of chairs and settees are very varied, one set being rarely similar to another in pattern.

The stretchers connecting the legs are very unusual at this date. A most interesting feature is the beautiful needlework, designed specially for the purpose, with which the seat is covered. An illustration of this settee appears in Mr. Macquoid's *History of English Furniture* (Vol. III, Fig. 251).

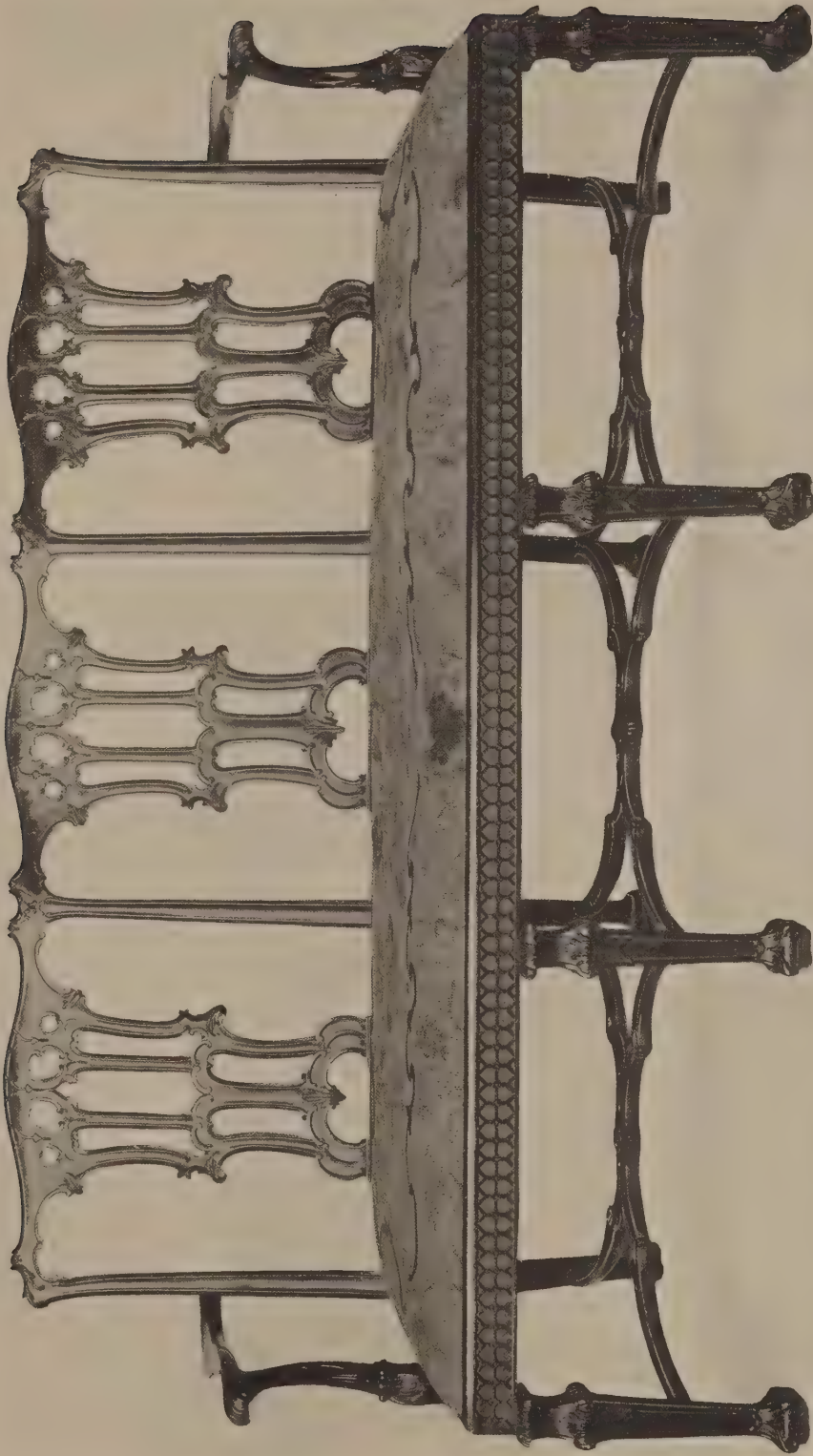


Fig. 20.

CHAPTER III.

FURNITURE UNDER THE CLASSIC REVIVAL.

1763-1790.

THE classic reaction which originated in France with a number of archæologists and amateurs, such as Cochin, affected the art of that country before reaching England, and Cochin's official position as adviser or guide to the Marquis de Marigny, Madame de Pompadour's brother, gave especial weight to his criticism of the final extravagances of the moribund rococo. But apart from official sanction thus given to the revival in France, the way for the classic was prepared by a number of archæological studies of the remains of ancient Greek and Roman art. In 1757, descriptions were published in the *Accademia Ercolanese* of the excavations at Herculaneum, and those at Pompeii, begun in 1755, had disclosed numbers of statuettes, vases and objects in silver and bronze.

Winckelmann's publications, the appearance of Le Roy's *Les plus beaux monuments de la Grèce*, Stuart and Revett's *Antiquities of Athens* (1762), the effective popularisation of Roman ornament by Piranesi, and Robert Adam's *Ruins of the Palace of Diocletian at Spalato*, were all instrumental in creating and furthering the change.

This change was earlier in France. Horace Walpole, writing in 1765, tells us that "the French had grown very simple, whilst we English were living on our old gods and goddesses"; but from about 1760 onwards there arose in England a demand for greater severity of outline in furniture and in the arts of the silversmith and potter, and a tendency to adopt classical ornamental detail. In France, on the other hand, there was far less reliance upon classical *motifs* and details in interior decoration and furniture. Decorative ornament was confined to symmetrical spaces, but the ornament itself was either semi-naturalistic foliage, such as the bay and olive, with swags or garlands of flowers treated with the freedom of the earlier rococo style, or painted arabesques and ornament after the Pompeian type. In these arabesques, classic *motifs* such as urns and sphinxes appear, but are fancifully treated. The same adoption of both free and floral details was a feature of contemporary French furniture. English interior decoration under the classic revival was dominated by Robert Adam, and took a severer and colder form than in France. It is the contrast between the boudoir of Madame de Sérilly, at the Victoria and Albert Museum, and the state rooms at Kedleston.

As regards English furniture, it is convenient to deal separately with the three principal influences.

(a) THE FRENCH INFLUENCE.

The revived classic as interpreted in France was the result of the close inter-communication between the two countries, especially after the peace of 1763. Wealthy Englishmen flocked to Paris after peace was signed, and Horace Walpole writes in 1765 that "there were swarms of English here" and "our Ambassador had to entertain ninety-nine of them to dinner on the King's birthday." The taste for continental travel was on the increase; "where one Englishman travelled in the reign of the first two Georges," wrote an acute observer in 1772, "ten now go on a grand tour. Indeed, to such a pitch is the spirit of travelling come in the kingdom that there is scarce a citizen of large fortune but takes a flying view of France, Italy and Germany in a summer's excursion."*

The influence of France as a leader in the arts of life and of design had never been greater. Louis XV had, like his great-grandfather, a taste for building and decoration. D'Argenson writes in 1752, "*La Marquise et ses amis disent qu'on ne peut amuser le Roi absolument que de dessins d'architecture, que S.M. ne respire qu'avec des plans et des dessins sur sa table, ce qui ruine les finances.*" During the twenty years of her reign, Madame de Pompadour contributed in no unworthy fashion† to the development and progress of the applied arts. While she placed the construction of her *châteaux* or *hôtels* in the hands of the leading architects, such as Gabriel, l'Assurance, Blondel and Soufflot, she reserved to herself the final perfecting by a "*dernier ameublement*," in which she showed a "*horreur du banal, du commun, des meubles de pacotille faits sur une type connu et répandu.*" Madame du Barry continued less intelligently, but hardly less extravagantly, the work of her predecessor. It is not, therefore, surprising that English furniture of the classic revival should be penetrated with the French spirit, and in spite of differences in national taste, the description of it as *Louis XVI à l'anglaise* is not misleading.

(b) THE INFLUENCE OF ROBERT ADAM.

The most familiar name among furniture designers of the classic revival is that of the architect, Robert Adam, who, in addition to a large practice as an architect, designed the complete interior decoration and furniture of the houses which he built, even including carpets, fabrics and door furniture. He left Scotland in 1754 and first visited France. During his three years spent abroad, chiefly in Italy and Dalmatia (1754-1757), he examined the remains of Roman architecture, and made a special study of the ruins of Diocletian's Palace at Spalato for his work on that subject. During his stay abroad, Adam became intimate with Clérisseau, a French architect and a friend of Winckelmann, Piranesi, Antonio Zucchi, and Bartolozzi, who helped in the engraving of several of the plates of the *Ruins of the Palace of Diocletian*. Some of the artists and engravers he met abroad returned with him to England and were associated with his work. The most remarkable and the most influential of this circle was Piranesi, and there is no doubt that his architectural designs served as a convenient text book of Roman ornament, and the arresting and imaginative quality of his work was no small factor in the spread of the classic revival. Piranesi's work, as Mr. Samuel writes, "was a fitting

**Letters concerning the present state of England*, 1772.

† Lady Dilke, *French Decoration and Furniture of the 18th Century*, 1901, page 74.

text book, rich in formulæ, easy both of access and comprehension. His ideas, interpretations and details, again, were as useful to the architect and draughtsman as are the services of the refiner to the worker in metal.”*

The sources of influence to be traced in Adam's work are to be found in Roman remains, and in the decorative work of artists of the Italian Cinquecento. In his publications,† Robert Adam is always ready to acknowledge the assistance he had derived from a knowledge of French architecture, and at this period it was necessary for an architect and decorator to be intimately acquainted with the fashions and art of France.

Adam's original sketches, which are preserved in the Soane Museum, cover a period from 1757 to 1790, and a comparison of the actual pieces designed by him at Kedleston, Harewood, Syon House and Nostell shows the progressive development of his style. His early pieces, such as those made for Lord Scarsdale at Kedleston, are conservative, following to some extent the earlier Georgian furniture designers, such as William Kent, and abandoning the rococo; and this is also the case in a drawing for Sir Lawrence Dundas of a sofa with female figures as arm supports, dated 1762. In a sofa and chairs in the possession of the Marquis of Zetland, the lines are French, the *motifs* classical scrolls, sphinxes and griffons. Shortly before 1770 inlay became a feature of his pieces, and some of the furniture made for Osterley and Harewood is distinguished by inlay very broadly designed. In wall furniture, such as mirrors and girandoles for wall lights, Adam apparently followed his own fancy, and his designs are versions of classical detail, pateræ, griffons and sphinxes, linked together by swags of husks. In his later movable furniture, and in pieces adapted from French originals, such as commodes, sofas, *bergères*, a pronounced Louis XVI feeling is noticeable after about 1775. French furniture of the Louis XVI period was usually painted in light tones or gilt, and Adam from about 1770 made a free use of painted furniture to bring this into complete harmony with his mural decoration. Small medallions painted by, or more usually after designs by Angelica Kauffman, Cipriani and other decorative artists, accompany this painted furniture, with which the name of Pergolesi is associated.

(c) THE INFLUENCE OF THE LATER 18TH CENTURY DESIGNERS.

A group distinct from Robert Adam, consists of furniture makers and designers of the late 18th Century, of whom little is known but their trade catalogues. These contain illustrations of furniture veneered in light woods, such as satinwood, sycamore and chestnut, polished in their natural colours, or stained (as in the case of sycamore, with a solution of oxide of iron, producing what is known as “harewood.”) Furniture was also made in inferior woods, such as beech, and then painted or japanned. As distinguished from the preceding period of carving, the age was an age of inlay and painting, sometimes rising to the high technical quality of French work, as in the small dressing table (*Fig. 25*), but more usually restricted to small formal medallions, fans and bandings of contrasting woods. The furniture of this group differs from that of Robert Adam in being designed for the general purchaser, and not specially for individual patrons.

* *Piranesi*, page 57.

† *The Works of R. & J. Adam*.

The types of furniture in general demand, as evidenced by the pattern books of Shearer, Hepplewhite and Sheraton, were glass-fronted bookcases, bureau writing tables, sideboards (still usually made of mahogany) occasional tables, work tables, commodes, screens, chests of drawers and chairs. It is significant that the authors of the *Guide* state that they have "steadily adhered to such articles only as are of general use and service." The prominence given to combination pieces of furniture, in which dressing tables are designed as writing tables and so on, suggests the small purchaser. The legs of chairs and tables were usually straight and tapered, with a plinth-shaped block; sometimes they are fluted, or enriched with pendant husks.

A pronounced French influence is noticeable in the designs of Hepplewhite, and in particular those for drawing room furniture, such as chairs, sofas and half-round commodes, which are close adaptations from French models, recognised as French by the public, and described by their French names, as *fauteuils*, *duchesses*, *bergères* (burjairs), *commodes* and *confidentes*.

Hepplewhite's *Cabinet-makers' and Upholsterers' Guide* was issued in 1785, and a second and third edition in 1789 and 1794. In his upholstered chairs and settees, the back and seat rails are shaped in the French manner, and the upholstery itself shows the striped effect then fashionable in French textiles.

In his bar-back settees and open-back chairs are found many varieties of design for shield and oval-backed types. In the cost books of the firm of Gillow, a Lancaster firm which started a London branch in 1744, there are sketches of chairs very similar to those designed by Hepplewhite; a shield-back chair appears in 1782, and in 1788 a chair with a back composed of a design of interlacing hearts.

Thomas Sheraton* published the *Cabinet-makers' London Book of Prices* in 1788, and the *Cabinet-makers' and Upholsterers' Drawing Book* in 1791-1794, when he states that his intention is "to exhibit the present taste of furniture," i.e., the Empire. His earlier work is deeply affected by French influence, especially in upholstered chairs and settees, as well as in pier tables and other types, and his treatment of upholstery is also in the French manner.†

* Born about 1750.

† "French strapping and tassels" are instanced in illustration of drapery; curtains are drawn on "French rods." "French state beds" have been introduced of late with great success in England. The festooned valances of upholstery in beds, chairs and settees, as illustrated in Lalonde, is reproduced by Sheraton.

A DRESSING TABLE.

Fig. 22.

With shaped frieze and cabriole legs connected by a shaped stretcher, the whole overlaid with veneer. The top is inlaid with an oval panel, framing a vase on a pedestal surrounded by sprigs of flowers and draped swags. The four corners are ornamented with scroll and leaf enrichment; the wide margin is inlaid with scroll design, the frieze and stretcher being similarly inlaid.

The top slides back and the front slides forward; the interior is fitted with compartments for toilet requisites and a hinged mirror. *Circa 1775.*

Veneers of various woods are here very skilfully combined to obtain a decorative effect, the ground of the centre oval panel being of satinwood, the enclosing oblong of sycamore, and the outer margin of harewood (or stained sycamore). The veneer of the legs and banding is of laburnum, the small ornament principally of holly. The marquetry is fine in execution and is engraved.

The dressing table, when closed, has the appearance of an occasional table. Many graceful enclosed dressing tables, ingeniously fitted with hinged mirrors, drawers and wells for toilet accessories, were made in the late years of the 18th Century, and are illustrated in the works of Hepplewhite and Sheraton.

A PAIR OF COMMODES.

Fig. 23.

Of mahogany, with bow-shaped fronts and sides. The three drawers are fitted with chased brass drop handles. The top and the sides are overlaid with veneers of harewood and outlined with narrow borders of tulipwood and kingwood. *Circa 1780.*

These two small commodes offer an example of the sober and graceful furniture of the late 18th Century, and depend for their effect upon the quality of the veneer of harewood, outlined with borders of tulipwood and kingwood, and the bow-shaping of the front and sides. There is neither carving nor ornament of any description, and the chased drop handles are of simple design.



Fig. 22.



Fig. 23.

SECRETAIRE.

Fig. 24.

Veneered with mahogany, consisting of a serpentine-fronted chest of drawers (the upper drawer forming a secretaire), mounted at the angles with long acanthus leaves and with acanthus shoes, handles and mountings of chased and gilt brass. There is a fretted mahogany super-structure with galleried shelf.

Circa 1775.

This secretaire of original and graceful design follows the precedent of French cabinet making in the use of brass mounts for the salient features and feet. Such mounts were in England furnished by the firm of Chippendale, Haig & Co., for the furniture at Harewood, but are elsewhere only found on a few exceptionally fine pieces. It will be noticed that the ripple-figured mahogany gives a greater play of colours and variety of surface than was possible with "Spanish" or San Domingo wood. The fretted super-structure, though delicate in appearance, is strongly made; the frets being formed of three thicknesses of wood glued together, the grain of the centre layer running in a contrary direction to that of the outer layers.



Fig. 24.

A DRESSING TABLE.

Fig. 25.

Of mahogany entirely overlaid with veneer of harewood, on tapered legs with lift-up top, and fitted with two drawers and a shaped shelf below. It is ornamented with inlaid pateræ, swags and pendants of laurel in satinwood; and the drawers are outlined with borders of tulipwood. The top is similarly treated, and each flap inlaid with an oval trophy of pastoral attributes in coloured woods. The interior is fitted with many compartments for toilet requisites, and a framed mirror with back support, adjustable on a ratchet. *Circa 1780.*

After the middle of the 18th Century, much ingenuity was displayed by furniture designers upon dressing tables, those for gentlemen having no fewer fittings and compartments for powder and cosmetics than those intended for ladies' use. Plain pieces of such types are to be met with in considerable number, but the marquetry ornamentation in this example is exceptionally fine. According to tradition, it was made to the order of George, Prince of Wales, afterwards George IV, and had been intended as a gift to the Comte d'Artois, brother of Louis XVI; but the political troubles in France prevented its despatch to France.

A FOLDING TABLE OF MAHOGANY.

Fig. 26.

The frieze is fluted, and the centre panels are mounted with swags, pendants and a circular patera of finely chased and gilt brass. The fronts of the tapering hexagonal legs are also mounted with chased and gilt pendants, and the feet carved with leaf enrichment. The shaped top is overlaid both inside and out with finely figured mahogany veneer, inlaid with satinwood bands, the edges are carved with interlaced ribbon and flower ornament, and gilt. *Circa 1780.*

This table was formerly in a large house built and decorated by Robert Adam, and it is probable that he also designed this piece. The method by which it opens is ingenious; when folded it becomes a side-table, but when open (owing to the concertina action) all four sides are exactly the same, the centre ornament on the frieze appearing on each of the four sides.



Fig. 25.



Fig. 26.

AN ARMCHAIR.

Fig. 27.

The finely carved framework is gilt in two shades. The arched back is carved with a wreath and laurel sprays tied with a bow of ribbon, and the whole back outlined with leaf ornament. The open arms, carved with leaves and guilloche, are connected with square tapered front legs carved with urns and pendants of husks. In the centre of the front rail is a classic urn with drapery. The seat, back and arm-pads are covered with rose-coloured Spitalfields silk, with representations of Neptune and Flora woven in green and silver. *Circa 1770.*

This chair, formerly at Stansted Park, Sussex, was probably designed by Robert Adam, who in suites at Osterley and Nostell designed chairs with upholstered backs and cylindrical legs in the French manner, in which little of his typical ornament is introduced. The urns and pendants of husks upon the front legs and rails are characteristic of Robert Adam's detail, but the wreath and laurel sprays, tied with a bow of ribbon upon the cresting, are in the French style.

The frame is water-gilt in two shades of gold, a feature characteristic of late 18th Century French decoration and furniture, and is highly burnished all over. The quality of the gilding is superior to that usually met with in English furniture. The contemporary rose-coloured Spitalfields silk is the original covering.



Fig. 27.

A CIRCULAR CUPBOARD.

Fig. 28.

One of a pair, the body, which is of mahogany, has the frieze inlaid with a large guilloche ornament; the tambour below (fitted with six small drawers) is decorated with alternate vertical bands of harewood and inlaid satinwood, with a beading above and below of chased and gilt brass. The top is also of harewood inlaid with fan-shaped and husk ornamentation. The tripod legs (of rosewood) are decorated above with rams' heads, and the feet with rococo ornament in chased and gilt brass. The stretcher is similarly inlaid and edged with a gilt brass beading. *Circa 1775.*

(From the collection of the Earl of Carnarvon.)

An example illustrative of the close imitation of French models and the excellence of English craftsmanship. This piece is a French type, and of French design also are the vertical banding and the enriched guilloche ornament of the frieze. The rams' heads and husks, however, and the design of the inlay on the top and the stretcher are in the manner of Robert Adam. Judging by its close similarity to the furniture at Harewood, it may be assumed that this piece was also produced by Chippendale, Haig & Co. about 1775. Like certain other pieces in this collection, it originally came from Bretby, formerly the seat of the Stanhopes, Earls of Chesterfield.

A CELLARET OR PEDESTAL.

Fig. 29.

Of mahogany, octagon shaped with square body and splayed base fitted with two cupboards enclosed by doors. Ornamented above, on front and sides, with large circular fluted pateræ, and below with oblong shaped panels. The mouldings are of chased and lacquered brass. To the frieze is applied an enriched Vitruvian scroll in chased brass. *Circa 1770.*

(From the collection of the Duke of Portland.)

Pedestals surmounted by urns were after 1760 a frequent accompaniment in "spacious dining rooms" of sideboards, which were merely side tables with little or no storage capacity. The pedestals were cupboards, one (which was usually reserved for the heating of plates) being fitted with racks, and lined with metal, as in this example. They were usually surmounted by urns, either of wood, silver-gilt, or of japanned metal.

Chased and lacquered brass ornament applied to furniture appears with the French influence; but Robert Adam extended its use by employing it as bands, mouldings and pateræ. The quality of this brass ornament used under his direction is invariably excellent. This pedestal, of exceptionally large size, was formerly at Welbeck.

A GILT TABLE OR CANDLESTAND.

Fig. 30.

One of a pair, on a carved and gilt tripod stand, the pillar finely carved with leaf enrichment and spiral fluting; the three shaped legs are also ornamented. The oval top of satinwood has a narrow margin of kingwood; the edging, which is carved with leaf ornament, is gilt. *Circa 1780.*

This small table or stand came from the same collection, and was part of the same suite as the gilt armchair (*Fig. 27, q.v.*), and is of similar high quality as regards carving and gilding.

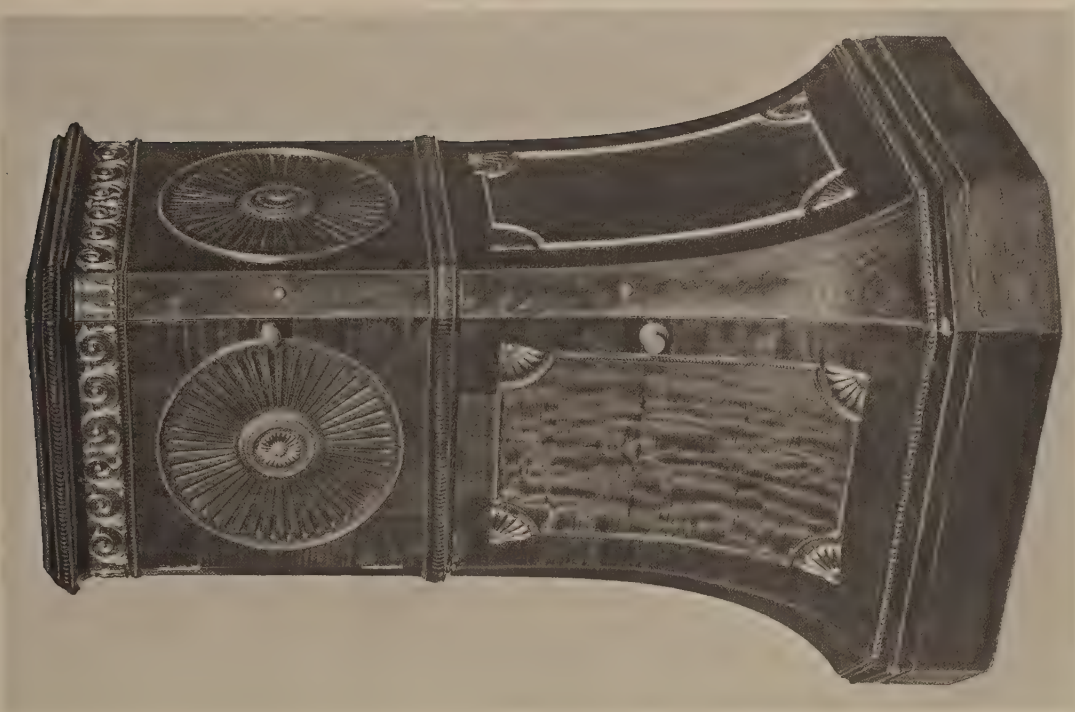


Fig. 29.

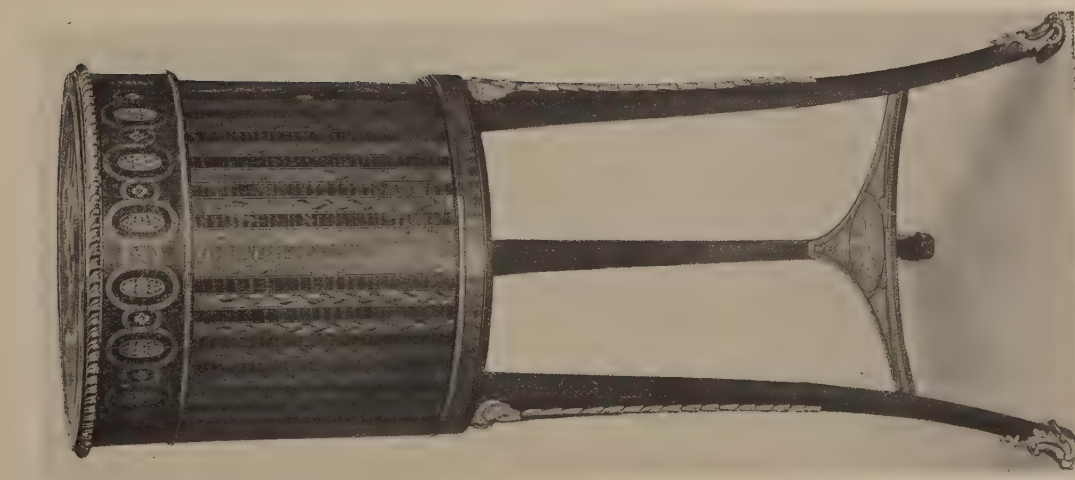


Fig. 28.

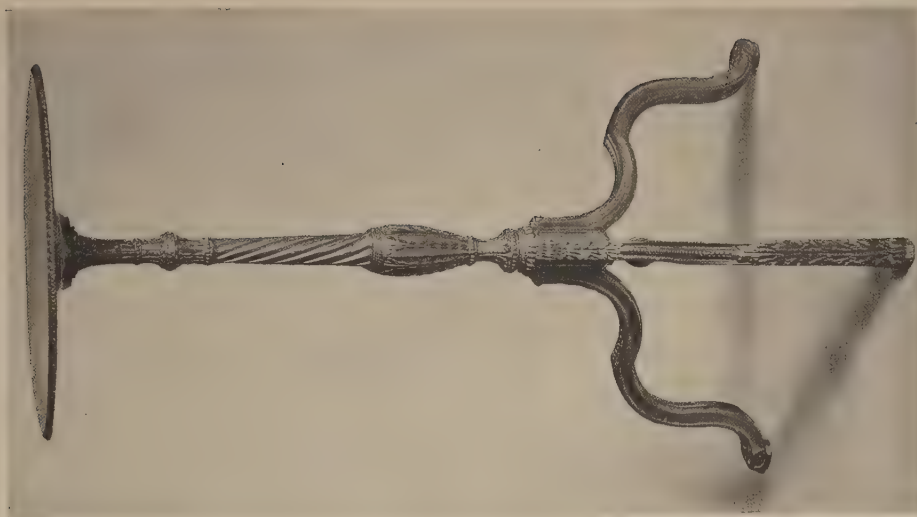


Fig. 30.

A BUREAU CABINET.

Fig. 31.

Of mahogany overlaid with finely figured veneers of satinwood and Spanish mahogany, bordered with fine lines of tulipwood and ebony.

The break-fronted upper part is fitted with three doors, surmounted by a painted frieze and moulded cornice. Over the central portion is a curved pediment surmounted with openwork carving of ribbon and sprays. Over the wings are shaped spandrils, and at each corner small turned vases are set on pedestals having panels of aventurine glass imitating lapis lazuli.

Each of the three doors in the upper part of the cabinet is ornamented with bars representing Gothic tracery; the two side doors being filled in with wavy strip ornament in green and gold. The centre door is treated more elaborately. Three of the lights are fitted with paintings of female figures in *grisaille*.

The lower portion of the cabinet is fitted with a draw-out secretaire, below which are folding doors, engraved with garlands of flowers in the large oval panels, and with trophies at each of their angles. This engraved ornament is filled in with colours. *Circa 1775.*

The curved pediment over the central portion contains a painting of winged amorini sacrificing a goat, and the shaped spandrils over the wings paintings symbolising Science and Art. The decorative ornament in the spandrils over the "Gothic" window of the centre door, and the frieze, suggest the work of Michael Angelo Pergolesi, author of *Designs for various Ornaments in seventy Plates* (1777-1801). In the centre door of the upper part of the cabinet, three of the lights are filled with *grisaille* paintings of female figures, representing Fortitude, Justice and Temperance, the three cardinal virtues. In the other lights are a trophy of a quiver, caduceus, etc., and arabesques. The three figures are from designs by Sir Joshua Reynolds for the window of New College Chapel, Oxford, which were painted on glass by Gervas.



Fig. 31.

A WINE WAITER.

Fig. 32.

Of mahogany, the top arranged in compartments, with hand grip in centre, supported on four cabriole legs carved with leaf ornament on the knees and terminating in paw feet. The sides and cross partitions are fret-cut in a scalloped design. *Circa 1770.*

The shape of the legs and apron of this piece resembles English work of about 1750, but the style of carving identifies it as being of Irish manufacture of some twenty years later.

Throughout the 18th Century, attention was devoted to the appointments of the dining room, and the silver used was often extremely costly. This piece of furniture was designed to hold bottles. Other contrivances with the same object (often of Irish manufacture) are frequently met with at a later date.

A PEDESTAL WRITING TABLE.

Fig. 33.

Of mahogany, with trefoil shaped ends and incurving knee-holes. The six drawers in the frieze are each fitted with chased brass drop handles formed of wreaths of laurels, having pierced back plates. The pedestals, fitted inside as cupboards, have curved fronts and ends surrounded with inlaid lines of boxwood, with carved fan ornament applied at the corners. The top is overlaid with dark red morocco leather with tooled borders of scroll and guilloche detail. *Circa 1765.*

(From the collection of the Countess of Dartrey.)

In the first edition of the *Director* is an illustration of a knee-hole writing table (dated 1753), with shaped fronts to the drawers and a curve inwards above the knee-hole. Chippendale writes that "they frequently stand in the middle of the room, which requires both sides to be made useful." Writing or library tables with so many curves as the example illustrated are rare, and it speaks well for the skill of the craftsman, and for the selection of the timber, that it could have lasted for over 150 years, without any of the panels warping or becoming out of shape. The mouldings on this table are identical with the details given in the *Director*, but the fan ornament at the corners of the panels, and the design of the handles, indicate a date about ten years later than the *Director*.

Somewhat similar tables are shown in the illustrations of Hepplewhite, Sheraton, and of the other late 18th Century designers, and instructions are given for the preparation of the framework to avoid warping in the curved panels.



Fig. 32.



Fig. 33.

CHAPTER IV.

LACQUERED FURNITURE.

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CHAPTER IV.

LACQUERED FURNITURE.

SPECIMENS of Oriental art, such as porcelain, found their way to Europe before the 17th Century, but the expeditions of the Dutch and Danish traders at the beginning of the 17th Century were the means of importing a fuller knowledge of the art of the East to Europe. Probably the greatest amount of porcelain and lacquer was imported by the East India Company of Holland, which was up to the middle of the 17th Century far the most successful. The English East India Company, although founded by Royal Charter in 1600, was unsuccessful until after the Restoration, but in 1676 it had become a flourishing concern paying a dividend of 300 per cent.

European imitations differ essentially from Oriental lacquer. Holland led the way in this industry towards the middle of the 17th Century. In France, imitation of lacquer also flourished, but in England, though advertisements appear in the reign of William III in the *London Gazette*, offering for sale "Screwtores, Table Stands and Looking Glasses, of Japan and other work," and "Japan Cabinets, Indian and English," raised lacquer appears to have been mainly an accomplishment or a fashionable amusement. The English lacquer work had, as a ground, a varnish paint, differing greatly from the smooth and brilliant Oriental lacquer; the raised ornament (a paste made up of gum, bole-ammoniac and whiting) was dropped from a brush or stick upon the design, and sometimes carved and trimmed when hard set. The raised ornament was then coloured or gilt and the subsidiary ornament painted flatly with a brush.

Incised lacquer work, a Chinese speciality, was also imitated here and known as "Bantam work"; a ground of firwood in this variety being covered with a composition of size and whiting (similar to that used in gesso work) afterwards incised and coloured. English "Bantam work" as it was termed, fell out of fashion in the late 18th Century, but raised lacquered furniture and decoration in imitation of Chinese ornament remained fashionable until early in the 18th Century. About 1750 it again appeared in conjunction with rococo ornamentation, and in the *Director* many designs are given in the Chinese taste. The most famous of English pattern books for Oriental ornament, that of Edwards and Darley, which has designs suitable for lacquer, appeared in 1754.

It might have been predicted that lacquer would not have been tolerated by Robert Adam, the exponent of the "pure taste" of antiquity. At Osterley and at Nostell, however, he has made use of a most effective lacquered furniture with classic enrichments, dating from about 1770. During the later years of the century, painted furniture with ornament picked out in gold and colours superseded lacquer work as a fashionable treatment.

AN ENGLISH RED LACQUER CABINET ON A CARVED STAND.

Fig. 34.

The cabinet is entirely ornamented both inside and out with red lacquer with raised decorations in gold and silver, in designs of Chinese landscapes. The doors, enclosing a number of small drawers, are mounted with gilt and engraved brass handles, clasps and lock plates. The carved and silvered stand is formed of six baluster-shaped supports, united above by draperies and below by scroll stretchers carved with leaf enrichments.

Circa 1690.

Red lacquer was highly prized for its decorative effect, and "C.K." in the *Arts' Masterpiece* differentiates its three tones as the "common red, the deep dark red and the light pale red."

Lacquered cabinets were usually placed upon stands, elaborately carved and gilt (or more rarely silvered). In the 1679 inventory of Ham House, "Two Cabinets of Japan and Frames" are entered, while in the picture gallery is especially noted, "One Indian Cabinet with a guilt Frame carved." Designed to stand, like the cabinet they support, against the wall of a room, the decoration of these stands is confined to the front. The most usual ornament was a deep apron of large acanthus leaves, centring in some *motif*, such as amorini supporting a crown; the outward curving legs (often formed as to the upper portion by a terminal figure) ending below in a scroll foot.

Later the stands of the reign of William and Mary closely follow the Louis XIV style, having baluster legs and crested stretcher, as in the example illustrated. The stands are of whitewood, lime, pine or pear, coated with composition before gilding, the texture of these woods allowing greater freedom than was possible in carving oak or walnut. The silvering of this example is original, and was discovered under a coat of paint.



Fig. 34.

A CHINESE RED LACQUER SCREEN.

Fig. 35.

With six folds (each 6 ft. 7 in. high by 1 ft. 9 in. wide). On a brilliant warm red background is depicted, in graded tones of gold, a scene of continuous landscape, where a large company has met to enjoy sports. The figures are in European costumes of the late 17th Century. The upper part of each leaf has a deep border carved in openwork and gilt, showing in every section the Imperial Eagle of the German Empire, with sunflowers and foliage. The entire screen is edged with narrower bands of carved scrolls; and the back is painted with slight floral ornament on a dull red ground. Period of K'ang Hai. *Circa 1700.*

Towards the close of the 17th Century, a Jesuit mission, which had been sent to China, was enabled, owing to the broad-minded tolerance of the Emperor K'ang Hai, to establish itself in that country. These Jesuit fathers had been encouraged and assisted by the Archduke Leopold of Austria, and when he was elected Emperor in 1700, they sent him in commemoration of the event a pair of red lacquer screens. The subsequent history of these two screens is as follows :—

One was taken by the Archduke Charles (son of Leopold I, and himself elected Emperor in 1711) to Palermo during the Austrian occupation of Sicily (1720-1734), and passed into the possession of an ancestor of the Marchese Airoidi, then occupying a high official position. Probably it had never been removed from the state apartments of the Palazzo Airoidi, until recently acquired for this collection. To this circumstance and to the Sicilian climate, the extraordinary perfection of its present condition is doubtless due. (This screen is here illustrated.)

The other was presented to the Duke of Marlborough by the Archduke Charles, probably in recognition of the Duke's services when the Archduke came to England in 1703. The Duke of Marlborough then conducted him to Windsor, and twice entertained him as his guest. The screen is still at Althorp (the property of Earl Spencer) where it has always been known as the Marlborough screen, having passed to the Spencer family through the Duke of Marlborough's second daughter and co-heiress Anne, who married Charles Spencer, 3rd Earl of Sunderland.

Oriental lacquer screens were customary articles of furniture in all English country houses during the 18th Century, and were very frequently given as presents.



Fig. 35.

A CHINESE RED LACQUER SCREEN.

(Continued).

Detail of the carving of the top panels (Fig. 36) :—

That this screen was made expressly for presentation to the Emperor is clear from the Imperial Eagle which ensigns each of the carved panels. There are other instances of the heraldic eagle appearing on Chinese wares—one being a salt cellar of blue and white porcelain, and another a tankard painted in *famille verte*; both are in the British Museum, and both also date from the K'ang Hai period.

A portion of the design showing European costumes (Fig. 37) :—

Over the six leaves is spread a continuous landscape of one of the Imperial pleasure parks. The whole setting of the scene is Oriental, but the actors are European—that is to say, European in dress, though every pose and every feature betrays the touch of the Chinese draughtsman. Substitute Eastern for Western costumes, and we have in almost every instance a Chinaman. The costumes belong to the close of the 17th Century, the late K'ang Hai period in Chinese chronology.

An eminent authority on Chinese Art writes as follows :—

“As to the provenance of the work, both Foochow and Canton have long been celebrated for “painted lacquer. The European influences, which are so apparent in the screen, seem to point to “the latter place of manufacture, for the Cantonese were in close touch with the earliest European “traders. The lacquer has stood the test of two centuries and its freshness to-day speaks eloquently “for the careful preparation of material and the skilful workmanship of the old Chinese artists.”



Fig. 36.



Fig. 37.

A LACQUERED WRITING OR DRESSING TABLE.

Fig. 38.

(Of Chinese manufacture throughout) with shaped front and knee-hole, and pedestals at sides, which each contain three small drawers, with one long drawer above. The piece is entirely decorated with black Chinese lacquer, representing rocky landscapes, trees, etc., in gold; the whole outlined with narrow borders of geometric design. The drawers have gilt metal handles.

Apart from the lacquering, this is an exact reproduction of an English piece of furniture of about 1710, which had been taken to China.

Dutch and English merchants shipped models of cabinet work for manufacture to the East, as well as actual pieces for decoration in lacquer. The inferiority of Oriental cabinet work did not, however, suit the English taste, according to Captain Dampier, who wrote that "the joiners . . . may not compare their work with that which the Europeans make." The cabinet work of this example is, however, excellent. Imported lacquered furniture following English models is not now of frequent occurrence. The practice of shipping models of cabinet work to the East seems to have been principally between 1710 and 1730, when the taste for "Japan" was at its height. To this date belonged the original model from which this example was reproduced.



Fig. 38.

A LACQUERED COMMODE.

Fig. 39.

Of mahogany, with shaped front and sides.

The frieze is fitted with a long drawer with chased brass drop handles designed as laurel wreaths. The lower part is divided into three compartments enclosed by doors, behind which are three tiers of drawers. The stand has a carved rail and turned and fluted feet. The whole is overlaid with Chinese lacquer panels; the designs on the front and sides being landscapes, trees and pagodas, in black and gold. The top is similarly treated except that figures are introduced. The fronts of the inside fittings are veneered with Chinese panels of floral ornaments, while the upright framings between the doors and the canted corners are ornamented with pendants of husks, in black and gold English lacquer. *Circa 1770.*

Length 5 ft. 1 in., depth 2 ft. 2 in., height 2 ft. 10 in.

(From the collection of the Earl of Dundonald.)

Apart from the traditions attached to certain houses designed by Robert Adam, and from the evidence of his original sketches in the Soane Museum, there is little evidence on which the attribution of any piece of furniture to Robert Adam can be based. At Nostell, the seat of Lord St. Oswald, furniture designed by Adam is still preserved, with the bills of Chippendale, Haig & Co. for supplying it. One of the state bedrooms there is furnished with pea-green lacquer, ornamented with designs in gold and silver, and there is no doubt that they were made by the firm that undertook the furnishing and decorating of the house. The similar pea-green commode at Nostell (illustrated in Mr. Macquoid's *Age of Satinwood*, *Fig. 21*) is almost a replica of this piece, but whereas the Nostell commode is of English lacquer, this is veneered with panels of Chinese manufacture. Somewhat similar is a lacquer commode at Osterley (illustrated in the *Age of Satinwood*, *Fig. 25*) and Horace Walpole, who visited the house in 1773, describes the decorations as "masterpieces of Adam."

Another commode, which is of the same design, though not of lacquer, is at Harewood House, where the bill of Chippendale, Haig & Co. for supplying it is preserved. The commode here illustrated, which was made for Thomas, 8th Earl of Dundonald, may be fairly attributed on internal evidence to Robert Adam as designer, and to the firm of Chippendale, Haig & Co. as cabinet makers.



Fig. 39.

CHAPTER V.

MARQUETRY.

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CHAPTER V.

MARQUETRY.

THE art of enriching woods with inlays of other woods, metal, bone or ivory, is known as inlay or *intarsia*. It is thus distinguished from *marquetry*, a more modern process, in which the component parts of the design are saw-cut from various coloured veneers, and assembled according to design before being glued upon a prepared ground. The two processes are distinct; there is, however, an intermediate stage which can be still classed as *inlay*, in which the panels of veneer are let into or applied to a ground, so that no portion of this ground is exposed. This is the case in the rare examples of English rosewood inlay of the late 16th Century. Though the appearance of such work resembles marquetry rather than inlay, it should still be classed as inlay, marquetry being restricted to patterned saw-cut veneers, laid either with the hammer or the caul.

Examples of Assyrian and Egyptian inlay, dating from the 8th and 10th Centuries B.C., consisting of "patterns of metal and ivory, or ebony or vitreous paste, inlaid upon both wood and ivory"* exist in museums.

Intarsia was practised in Sienna during the 13th Century, and from Sienna the art spread to other Italian cities, such as Florence,† where much of the finest late 15th Century inlay was made; and beyond the borders of Italy to the rich cities of South Germany, Augsburg and Nuremburg (which lying on the trade-route between Italy and countries north of the Alps, were first to receive and adopt Italian influences), and thence to the northern German cities and the Netherlands. The early South German inlay followed Italian design, but the work of the Netherlands assumed other and definite characteristics. The French learned the art from the craftsmen of the Low Countries, and Jean Macé of Blois, the first Frenchman known to have practised the art, was lodged in the Louvre in 1644 "*en honneur de la longue et belle pratique de son art dans les Pays Bas*"; but both in the development of marquetry and inlay, their wonderful achievements of the 18th Century are characteristically national in design.

Marquetry of the Netherlands differed from that of other countries by its tendency to realistic floral design, and its free use of exotic woods, which their commerce had made available for cabinet makers during the 17th Century.

English inlay under the Tudors and early Stuarts is almost entirely of an elementary character, the inlay consisting of woods, such as holly or bog oak, sunk into cells cut in the solid wood, generally oak. Representations of buildings in inlay of coloured woods are found in a number of oak chests dating from the second half of the 16th Century, which have been termed Nonesuch chests, after the palace of that name built by Henry VIII towards the end of his reign. Representations of very similar buildings are, however, found in inlaid chests of German and Low Country make.

* F. Hamilton Jackson, *Intarsia and Marquetry*, page 2.

† F. Hamilton Jackson, *Intarsia and Marquetry*, page 81.

Of greater refinement is the well-known inlaid furniture at Hardwick Hall, such as the two tables, one of walnut inlaid with musical instruments, made for Elizabeth of Hardwick on the occasion of her marriage with the Earl of Shrewsbury, in 1568; the other the small walnut gaming table with parquetry top comprising a border of playing cards. The rare rosewood inlay is interesting from the use of a rosewood veneer ground and its peculiar and elegant designs, consisting mainly of curving floral scrolls springing from vases or baskets. Out of this rosewood veneer, cells are cut to receive insets of various coloured woods, such as holly and red cedar, which are often engraved. A peculiar and distinguishing feature of this type of inlay is the presence of small dots of whitewood in the design of the various pieces. These are not merely an ornamental, but a constructional feature, the dots being the heads of pegs about half an inch long which are driven through the veneer into the carcase, thus rendering the veneer very durable. The peculiarities of this type of inlay suggest that all the examples are the product of one craftsman, influenced by the Italian artists at the court of Henry VIII. The top of a box in the possession of Canon Gilbertson, is, for instance, similar to the lateral panels of the lower portion of a drawer in the possession of Mr. Macquoid (illustrated in the *Age of Oak*, page 63); the design of both consisting of a square quartered and centring in a cartouche. The picotee flower often terminating the floral scrolls, is found in several examples.

That marquetry of floral design is a foreign art imported into England at a fully developed stage is evidenced by the fact that no transitional pieces exist showing the change from the crude inlay in which, according to Evelyn, an earlier generation "did formerly much glory," and the finished style familiar upon cabinets and tables. A number of Dutch craftsmen were present in England during the last forty years of the 17th Century, by whom marquetry cutting was no doubt introduced. Garrett Johnson (Gerreit Jensen), a Dutch cabinet maker in the reigns of Charles II, William and Mary and Anne, who became known as the best cabinet maker of his time, made much fine marquetry furniture for his royal clients. In 1690 he made four looking glasses, tables and stands for Hampton Court Palace. It is interesting to find that he also used metal inlay.*

The differences between English and Dutch marquetry for some years after the Restoration deserves close study. Owing to the greater number of rich patrons in this country, there are more fine English pieces, and the close and accurate English craftsmanship is noticeably superior to that of the Dutch. In Holland, willow and poplar were sometimes used for the carcasses, woods which were never used in this country for such purposes. The English sycamore and plane also took the various stains with greater purity than beech or hornbeam, which were largely used in Holland. Borderings of black stained wood appear more often in Dutch examples and the palette of exotic woods is greater in that country. The laying of veneers and marquetry upon curved surfaces was employed to a greater extent in Holland than in England, though English examples exist—such as a table at Ham House, in which the cylindrical portions of the spirally twisted legs are skilfully marqueteried, a proof that the possibilities of the hot caul and press were understood in this country. Though

* E. A. Jones, "Some old English furniture makers," *Connoisseur*, May 1920, page 23.

engraving had been practised at an earlier date on the continent, the design of English marquetry relies entirely upon the juxtaposition of separate pieces of wood cut by the saw.

Furniture with large flat surfaces, such as cabinets, chests of drawers and tables, was decorated with marquetry during the late years of the 17th and early 18th Century. The floral marquetry is usually found in reserved flattened oval panels, divided by a broad banding from the spandril corners, upon cabinet doors and tables which present large oblong surfaces. The colour scheme of the early floral marquetry is brilliant, striking effects being introduced by green-stained bone and ivory. Evelyn described the inlayers of his day as using "Fustic, Locust or Acacia, Prince or Rosewood for yellows and reds," besides other woods brought from both the Indies, and the process of shading leaves and flowers by dipping the pieces into sand "heated in some very thin Brasse Pan." The present contrast of light and dark colouring in marquetry is less marked than at the time of its manufacture, owing to the slight yellowing of white tones.

It is obvious that several layers of thin woods of alternate colours placed together could be cut at the same time to the same design, the ground of one portion being the inlay of another and vice versa. Thus in the treatment of a valuable material, such as ivory, and exotic and figured woods, an economy was effected both in material and labour.

During the early years of the 18th Century, a more sober marquetry appears, with fine seaweed or scrolling designs, reminiscent of the work of Boulle, cut from holly, pear, box and sycamore; or larger foliated scrolls of the acanthus type, this variety of marquetry being found at a period when the French influence predominated in England. Chairs are rarely treated with marquetry, but panels of arms or cyphers, enclosed in scrolls, appear in the splats of some chairs of the early 18th Century. With the introduction and popularity of mahogany, however, the fashion for this form of decoration temporarily disappears.

English marquetry of the reign of George III, based on the achievements of the great French *marqueteurs*, differs very considerably from that previously described. A strong contrast between ground and ornament was avoided, a fuller palette of delicate hues being used; and the designs instead of being full and closely composed, allow wide spaces of ground, which is generally some light wood, such as satinwood or harewood. In pieces designed by Robert Adam, his characteristic classic details, pateræ, wreaths of husks, urns and the anthemium appear; while in other examples, such as the satinwood commode (*Figs. 50 and 51*), trophies or floral sprays appear, closely following the French school of design, in which musical instruments and attributes of country life were usually in gracefully designed groups or trophies. Late Georgian marquetry has been usually associated with the name of Hepplewhite, but Thomas Chippendale at an earlier date made use of inlaid and marqueteried furniture, as is seen by the accounts of the furnishing of Nostell and Harewood House in Yorkshire, where the furniture, executed from the designs of Robert Adam still remains. A bill for a commode in the French style at Nostell, the front and sides inlaid with garlands of flowers, is dated 1770; and the bill for a dressing commode at Harewood describes this as "a very large rich commode with exceedingly fine Antique ornaments, curiously inlaid with various fine woods, drawers at each end, enclosed with folding doors, with Diana and Minerva and other emblems curiously inlaid or engraved."

A MARQUETRY TABLE.

Figs. 40 and 41.

A marquetry table (with drawer in the frieze) supported upon S-shaped legs with ball feet, connected by a shaped stretcher. The top is ornamented with finely cut marquetry in a design of flowers, acanthus leaves and birds; the drawer front, and also the legs and stretcher, being similarly treated.

Circa 1675.

Size of top, 3 ft. 3 in. by 2 ft. 3 in.

(From the collection of the Baroness Zouche of Haryngworth.)

The design of this table shows the interest which was taken in garden flowers, especially tulips, during the 17th Century in Holland and England. Tulips were introduced into the Low Countries in the 16th Century from Constantinople and the Levant, and their cultivation became so fashionable that in the 17th Century tulipomania became a form of gambling, in which interest in the development of the flower was a secondary consideration. In England tulip growing was in vogue during the Commonwealth period, and in John Rea's gardening book, *Flora, Ceres and Pomona*, the taste for striped and marbled flowers is evidenced both in the descriptions and plates. The realistic fidelity with which the flowers on this table, tulips, lilies, carnations, corn-flowers, jasmine and roses are represented is remarkable, and the stripings and variegations of each flower are skilfully rendered by sand-burning and juxtaposition of many pieces of wood of different colours. At this period engraving was not used.

The table top is of oak veneered with walnut, inlaid with various woods, including holly, and for the dark inlay *satinee rouge* is used, a wood imported from Madagascar.

This piece came from Parham, a property bought in 1540 by Robert Palmer, whose son, Thomas, completed the house. In 1597, it was sold to Sir Thomas Bisshopp, Secretary of State under Sir Francis Walsingham. The eighth Baronet established his claim to the barony of Zouche in 1815. The house contained many other fine examples of furniture of the late 17th Century.



Fig. 41.



Fig. 40.

A MARQUETRY TABLE.

Figs. 42 and 43.

With drawer in frieze, supported upon S-shaped legs with ball feet, connected by a shaped stretcher. The top is ornamented with finely cut marquetry, the centre panel inlaid with a design of foliage, flowers, birds and two amorini.

The connecting panels and outer margin are similarly treated and separated by a band of cross-cut tulipwood veneer. The drawer front is ornamented with two flattened oval panels of marquetry, and fitted with drop handles.

The out-turned faces of the legs, and the centre panel of the stretcher, are enriched with marquetry of similar design.

Size of top, 3 ft. 2 in. by 2 ft. 2 in.

Circa 1700.

(From the collection of the Dowager Lady Tankerville.)

The only other example of a marquetry table of this design known to the writer is at Kimbolton Castle, which is believed to have also been the original home of the example in this collection. The design of the marquetry shows a complete change from the table top in the preceding illustration (*Figs. 40 and 41*); and, instead of being directly inspired from the Dutch, the influence of Louis Quatorze work of the last quarter of the 17th Century is dominant.

The wide band is veneered with tulipwood imported from the West Indies. The veneer of the ground work of the panels and of the outer border is holly, and the ornament is chiefly obtained by the use of stained holly, whilst for the darker portions, "purple wood" has been used.



Fig. 43.



Fig. 42.

A MARQUETRY CHEST.

Figs. 44 and 45.

With lift-up top and a drawer beneath supported by spirally turned legs and ball feet connected by an ogee shaped stretcher, centring in an oval panel. The design of the shaped centre panel of the top is composed of a parrot and vase of flowers, flanked by an acanthus scroll from which develop further scrolls of balanced design and sprigs of flowers. This panel is framed in a wide margin of oyster-shell walnut veneer, and the spandrils are ornamented with cornucopiæ containing branches of roses, lilies, tulips and carnations.

The drawer fronts are fitted with chased brass key escutcheons and ornamented with reserved panels of flowers on a field of oyster-shell walnut veneer. The centre panel of the stretcher is similarly marquetryed.

Circa 1690.

This marquetry, consisting of scrolls and flowers in their natural colours, forms a vivid contrast with the ground of pearwood stained black and highly polished. The banding enclosing the centre panel is of oyster-shell veneer, obtained by cross-cutting boughs of certain trees, such as walnut and laburnum. The white flowers are rendered in polished bone, and the leaves are of the same material, stained in different shades of green. As is usual, a large proportion of the ornament is executed in holly, a close-grained wood which lends itself best to staining and sand-burning.



Fig. 45.



Fig. 44.

A MARQUETRY WRITING DESK.

Figs. 46 and 47.

With sloping top and a flat frieze, supported by six spirally turned legs and ball feet connected with plain cross stretchers. The whole of the upper part is ornamented with finely cut marquetry in a balanced design of arabesques and closely interwoven foliage. It is fitted with chased brass key escutcheon.

The interior is fitted with drawers, and a well with sliding lid, which is also enriched with similar marquetry. *Circa 1690.*

The ground of the veneer of this piece is walnut, while for the ornament holly alone is used, part of which is shaded. Much of this restrained and sober-coloured marquetry, frequently called "endive" or "sea-weed," was produced in England in the last years of the 17th and beginning of the 18th Century, and is remarkable for the technical excellence of the workmanship. The design closely follows the contemporary French work of Boulle, where the balanced arabesque ornament, diversified with fine scrolls and leafage, was rendered in metal and tortoiseshell.

This example shows an early form of writing table, combining the sloping desk and small table.



Fig. 47.



Fig. 46.

A MARQUETRY TABLE.

Figs. 48 and 49.

With four turned legs connected by a shaped stretcher. The drawer in the frieze is fitted with brass drop handles; the frieze and top of the table being overlaid with finely figured walnut veneer. The reserved panels are of marquetry. The stretcher is overlaid with cross-banded veneer.

Size of the top, 3 ft. 0 in. by 1 ft. 11 in.

Circa 1695.

The design of the marquetry in this is similar to that of the previous example, but instead of the ornament covering the entire surface it is restricted to reserved panels, the intermediate spaces being filled with oyster-shell veneer.

Small tables of this type first appear in the reign of Charles II; in some cases they were mounted with silver repoussé work, in certain rare examples the tops are of inlaid marble or composition, and many were lacquered.



Fig. 49.



Fig. 48.

A COMMODE.

Figs. 50 and 51.

With serpentine front and sides, overlaid with satinwood veneer with wide margins of laburnum, fitted with two doors and supported on out-turned feet.

The top is inlaid with a scroll leaf design and the edge outlined with a border of interlaced ribbon and reed ornament.

The doors are inlaid with swags, from which trophies of musical instruments are suspended, and pendants of laurel leaves falling over circular pateræ.

The meeting of the doors is disguised by an inlaid pendant of graduated husks. The angles are decorated with chased and gilt brass mounts of scroll and leaf design. *Circa 1770.*

Not only is the shape of this piece inspired by French models, but the trophies of musical instruments, caught up by a ribbon, and the chased and gilt brass mounts are of French type.

The marquetry of the third quarter of the 18th Century, although not considered of the same interest as that of the late 17th and early 18th Century, shows ever-increasing skill in craftsmanship. The quality of the veneer employed was remarkable, and great care was taken in its selection. In this example the satinwood is of Porto Rico origin, which is a finer quality than the Cuban. The ornament is obtained by the use of veneers of holly and sycamore, the shading (as in earlier examples) effected by sand-burning. About the middle of the 18th Century a new feature appears, the engraving of the inlaid ornament, which is particularly noticeable on the swags and pateræ, and which very much increases the decorative effect.

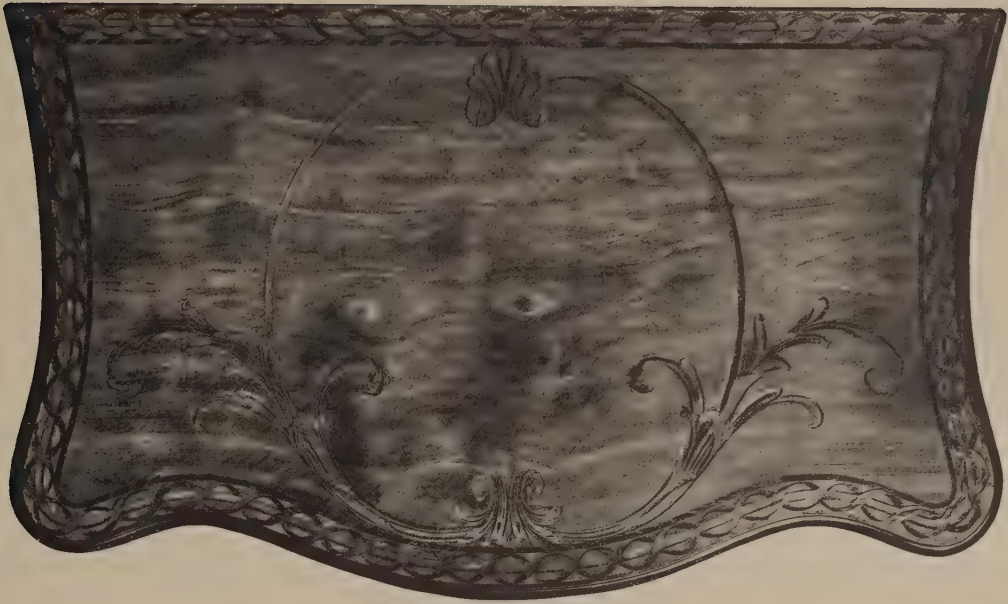


Fig. 51.



Fig. 50.

A VENEERED COMMODE.

Fig. 52.

With doors at each end, surmounted by a yellow-veined marble slab. The front is veneered with quartered Costa Rica satinwood, cut from the root to obtain a fine figure. The broad shaped margin and groundwork of the frieze is of kingwood. The front is inlaid in holly and other woods, with a short Corinthian column and plinth decorated with rams' heads, also with chained urns linked to the column by laurel festoons, and with acanthus scrolls. In the centre of the frieze, which is inlaid with fluting and small rosettes, is a rayed head. The ormolu angle-mounts consisting of a draped ram's head and hoofs, and the narrow mouldings chased with foliage, are highly finished.

Circa 1775.

(From the collection of the 1st Lord Tweedmouth, at Guisachan House, N.B.)

This commode resembles in technique the fine inlaid furniture at Harewood* designed by Robert Adam. But in the fantastic quality of the design of the angle mounts and front panel, this piece is far removed from the style of Robert Adam. In all probability it was designed for the firm of Chippendale by an Italian, such as Michele Angelo Pergolesi, whose book of decorative designs appeared in parts dating from 1777, and who, in his prospectus, states that "he has long applied his attention to the ornaments of the ancients, and has had the honour of designing and painting rooms, ceilings, staircases and ornaments for the nobility and gentry of England and other countries." The fanciful and attenuated character of the detail resembles the work of Pergolesi.

* *e.g.*, the writing table in the Gallery, Harewood House. This piece has ram-headed ormolu angle mounts and applied mouldings. The ormolu mounts of the sideboard, pedestals and wine cooler at Harewood are also remarkable. The existing accounts, dating from about 1772-3, show that the furniture and "brass antique ornaments finely finished" were supplied by Chippendale, Haig & Co.



Fig. 52.

A MARQUETRY COMMODORE.

Fig. 53.

A marquetry commode with serpentine front and splayed ends constructed of Honduras mahogany, overlaid with satinwood veneers and finely inlaid with sycamore and other woods. The oval panels of the doors and sides which are surrounded with a border of husks and palm branches are ornamented with bouquets of flowers in vases. On the top is a panel of various fruits with groups of flowers on each side. The top, front and sides are each outlined with a bold key pattern, enclosing alternate rosette and honeysuckle ornaments. The inlay throughout is very finely engraved.

The handles, angle mounts and the border round the top are of ormolu finely chased.

Length, 54 in. ; width, 26 in. ; height, 37 in.

Circa 1775.

(From the collection of the 1st Lord Tweedmouth, at Guisachan House, N.B.)

This commode came from the same collection as the example on the preceding page (*Fig. 52*) ; an examination of the workmanship affords proof that it was made by the same craftsman, but the shape, the ornament and the design of the ormolu mounts are entirely different in character, and are clearly the work of an English instead of an Italian designer.

This is of interest as demonstrating the fidelity with which the designer's work was reproduced.

A comparison of this piece with the mahogany commode by Chippendale (*Fig. 13*) shows the change in English decorative art between 1755 and 1775.



Fig. 53.

AN OVAL TRAY.

Fig. 55.

Of finely figured mahogany, framed with inlaid borders of "bead and reel" and honeysuckle ornament and plain bands. The outer margin is decorated with festoons of laurel tied by bows of ribbon and finished at the edge with an ornamented band. The rim of the tray is waved and constructed of laminated veneers. Size of tray, 2 ft. 6 in. by 1 ft. 10 in.

The central oval is of mahogany, the outer broad band is of satinwood, inlaid with holly stained green and engraved, the inner bands are of kingwood, the outer bands of tulipwood. *Circa 1780.*

AN OVAL TRAY.

Fig. 57.

With fan ornament in the centre enclosed by bands of various woods, inlaid with honeysuckle ornament, and having a wide outer border inlaid with festoons of husks tied by ribbons. The plain rim is fitted with grip handles. Size of tray, 2 ft. 6 in. by 1 ft. 10 in.

The fan-shaped oval is of holly shaded by sand. The outer band is of rosewood inlaid with holly stained and engraved, and the inner oval band is of willow, stained green. *Circa 1780.*

Very fine examples of late 18th Century marquetry can be found on some trays of this period. The development of English porcelain about 1775 was no doubt the reason for so many fine trays being produced. Hepplewhite, in the *Cabinet Maker and Upholsterer's Guide*, gives designs (*Plate 59*) for tea trays, and writes that "several very good and proper designs may be chosen from the various kinds of inlaid table tops which are given in this book. Tea trays may be inlaid of various coloured woods, or painted and varnished. This is an article where much fancy may be shown."

A BALLOON BRACKET CLOCK.

Fig. 56.

In shaped case; the front is inset with a gilt metal panel, pierced and engraved with scroll foliage, surrounded by border of inlaid vine leaves and grapes. The square base is moulded, with gilt metal feet. There are bold brass drop handles on either side, and on the top a cone-shaped finial. The back plate of the movement is finely engraved with three ostrich feathers (the badge of the Prince of Wales). *Circa 1780.*

Before 1780, when this clock was made, the French had equalled, if not surpassed, English horologists, and the clock cases made in that country were more elaborate. English balloon clocks in wooden cases of the late 18th Century are numerous, but specimens so highly ornamented as the example illustrated are extremely rare. This example is believed to have been made for George IV (1762-1830) when Prince of Wales. The sides and top are veneered in *satinée*, a wood largely used during the 18th Century. It was imported from Madagascar and varies considerably from the satinwood. The marquetry is principally of holly, stained and engraved.



Fig. 57.



Fig. 56.



Fig. 55.

CHAPTER VI.

GILT FURNITURE AND GESSO ORNAMENT.

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CHAPTER VI.

GILT FURNITURE AND GESSO ORNAMENT.

GILT furniture became fashionable in the reign of William and Mary, and continued so in the succeeding reign and during the early Georgian period for the decoration of stately reception rooms. The gilt furniture of the late 17th and early 18th Century is mainly of the variety enriched with gesso ornament ; but during the early Georgian period, boldly carved and gilded furniture, which owes its origin to contemporary Venetian examples, is seen without gesso low-relief ornament.

Gesso is a term used for a process by which wood is covered with successive coats of a composition made of whiting and size, until a ground is formed ; upon this, ornament is carved and the surface gilt. Details of bold projection were either carved out of the solid wood, or affixed before the application of the gesso coating. The objects most frequently decorated with gesso are mirrors, gueridons and small tables. A feature of many of the existing examples of gesso furniture is the prominence of the cypher of the owner. The ornament in the case of gesso is of a pronounced French type, with balanced symmetrical ornament of light scrolls, the tasselled *lambrequin* motive (*Fig. 59*) and the decorative use of female and grotesque heads, which is characteristic of French designers of the late Louis XIV period.

A STOOL WITH GILT GESSO ENRICHMENT.

Fig. 58.

The legs of cabriole form, which are carved with lions' heads and rings, from which are suspended pendants of ribbons and flowers, terminate in ball and claw feet. The rails are shaped and carved with overturned scroll leaves and a flat design in gesso of strap ornament and husks; the background is punched with *œil de perdrix* enrichment. The whole is gilded and the high relief carving burnished. The covering of the loose seat is of English tapestry woven with tulips, stocks, roses and other flowers and foliage on a blue background of two shades. Circa 1725.

It is believed that this stool was originally at Stowe, formerly the seat of the Dukes of Buckingham and Chandos. It would probably have been one of a large set—with perhaps only two armchairs *en suite*, following the fashions both of the Court of Louis XIV and of Venice, where stools were used in State apartments by all except the principal guest and the owner. The elaborate carving, the gesso enrichment, the gilding and the tapestry covering render this a remarkable piece.

The tapestry is extremely fine, having twenty warps in the space of one inch. It is of English design, but was probably woven by a foreign weaver working in this country; many foreign weavers resided in London during the early part of the 18th Century, and from them were recruited the staff of fourteen arras makers and repairers whose workshop was in the Great Wardrobe.

A FIRESCREEN WITH GILT GESSO ENRICHMENT.

Fig. 59.

The whole of the woodwork is decorated with gesso ornament; the shaped top being surmounted with a basket of flowers above a tasselled *lambrequin*, and terminating at the corners with monsters' heads, the space below being filled in with acanthus foliage. The uprights and cross-rails are enriched with interlaced strapwork. The feet supporting the stand are of cabriole shape.

The design of the panel of *petit-point* consists of a blue and white delft vase on a pedestal, with carnations, tulips, roses and other flowers in natural colours on a dark brown background.

Circa 1710.

(From the collection of the Earl of Carnarvon.)

This screen was formerly at Bretby (an estate which came by purchase to the Stanhope family in the 16th Century), and was made for Philip, second Earl of Chesterfield, a staunch loyalist and supporter of the Royal cause during the Civil War. This second Earl (d. 1713) who lived chiefly at Bretby in great magnificence, married:

- (1) Anne, daughter of the tenth Earl of Northumberland;
- (2) Elizabeth, daughter of the first Duke of Ormonde.
- (3) Elizabeth, daughter and co-heir of the second Earl of Carnarvon.

This gilt screen, partly carved in wood and partly in gesso, is a remarkable example of the sumptuous furniture of the period and of the strong influence of the style of Louis XIV.



Fig. 58.

Fig. 59.

A MIRROR WITH BAROMETER & THERMOMETER

Fig. 60.

The carved and gilded wood frame of balanced ogee curves, ornamented with egg and tongue and leaf enrichment, encloses a barometer, a thermometer and a bracket for supporting a clock. Above is the figure of an eagle in flight, surrounded by a garland of flowers. The spaces are filled in with mirrors. The carved cresting has a central *motif* of a shell, and at the sides are foliated scrolls terminating in eagles' heads. The base has carved foliated scroll ornament. *Circa 1710.*

(From the collection of G. St. John Mildmay, Esq.)

Chimney mirrors elaborately framed, such as that designed by the Sergeant-painter Streeter and executed by Gerreit Johnson at Kensington Palace, are exceptional; and the illustrated mirror which includes the unique features of a clock bracket, barometer and thermometer, may have been also the result of collaboration of a painter or architect with a highly skilled cabinet maker.

This example was formerly in the possession of Mr. G. St. John Mildmay at Queen's Camel (where the Mildmay family owned land from 1555 to 1690), which when Humphrey Mildmay died without issue, passed to his great-niece Jane, who married in 1786 Sir Henry Paulet St. John, Bart., who afterwards took the name of Mildmay. The mirror is said to have been removed to Queen's Camel from Mildmay House, Stoke Newington, a house acquired by Sir Henry Mildmay, one of the Judges at the trial of Charles I, by his marriage with Ann, eldest daughter and heiress of Alderman Halliday. Sir Henry's estates were forfeited at the Restoration, with the exception of Mildmay House, which was settled on his wife as her own inheritance. Mildmay House is described in the *Beauties of England and Wales* (1816) as "an old dwelling situated here, called Mildmay House, then a boarding school for young ladies."

A BRACKET CLOCK BY THOMAS TOMPION.

An eight-day repeating clock in an oak case veneered with ebony and ornamented with chased and lacquered brass mounts. The mechanism operating the repeating movement is arranged to work either from the right or left; there is a geared rise and fall regulator operating from the dial. *Circa 1705.*

In the manufacture of clocks and scientific instruments England surpassed all countries at the latter part of the 17th Century, largely owing to an encouragement of the Royal Society, which included many men of outstanding ability, such as Boyle, Sir Christopher Wren and John Evelyn. Of all clocks of that period those actually made by Thomas Tompion (1638-1716) are by far the most highly prized. He was known as "the father of watch-making," and throughout his career he was closely associated with some of the leading mathematicians and philosophers of the time. The theories of Dr. Hooke and the Rev. Edward Barlow would probably have never materialized without his skill. He became the leading clock-maker at the court of King Charles II. The only horologist of his time who can be admitted as his equal is Daniel Quare, though numerous skilled craftsmen, including his favourite pupil, George Graham, carried on the industry.

Another example of the work of Thomas Tompion in this collection is illustrated in Fig. 131.



Fig. 60.

A PAIR OF GILT GESSO WALL SCONCES.

Fig. 61.

The frames are ornamented with carved and gilt gesso surmounted with the three ostrich feathers, and decorated with floral and other designs. At the bottom are sockets into which fit brass candle-holders, chased, moulded and ornamented with satyrs' heads.

The panels are of cream coloured satin, on which is worked in coloured silks a design of flowers. The panels are protected by bevelled glasses. *Circa 1730.*

The three feathers with which this pair of sconces are surmounted are the badge of the Prince of Wales, and this may denote the ownership of Frederick Lewis, eldest son of George II (1707-1751), who was created Prince of Wales in 1729. This badge, however, was frequently used by the political party which opposed Sir Robert Walpole during his long administration, the Prince being the recognised leader of this opposition.

Petit-point needlework was very rarely used as a background for sconces as far back as the end of the 17th Century, but no other example of delicate free embroidery on satin or silk is known. The Vauxhall bevelled plates which protect the satin panels which are contemporary serve to reflect the light. The quality of the chased brass-work of the candle-holders is also unusual.



Fig. 61.

ARMCHAIR.

Fig. 62.

Of carved and gilt wood, with shaped back and seat upholstered in ruby coloured velvet. The front legs which are hipped on to the front rail, terminate in a dolphin's head. *Circa 1725.*

(From the collection of Sir George Donaldson.)

The very low stuffed back, wide seat and rich carving of legs and arm supports, and the gilding and parcel-gilding of the framework are characteristic of the chairs designed about 1725-1740 by William Kent for his patrons.

A chair (*Fig. 63*) from the collection of the Duke of Leeds is of similar character. The dolphin terminal, instead of the more usual claw and ball foot, is unusual, but occurs in a tripod in the possession of Lord Leverhulme.

AN ARMCHAIR.

Fig. 63.

With upholstered seat and back covered in blue silk velvet. The underframing and cabriole legs connected by a shaped stretcher are ornamented with carved and gilt gesso in a design of acanthus leaves and husks. The supports and finials of the arms (composed of out-turned eagle's heads) are similarly carved and treated in gesso. *Circa 1725.*

(From the collection of the Duke of Leeds.)

Gilded gesso furniture became fashionable in great houses soon after 1710. Chairs of this type and period had low backs and cabriole legs, and were richly upholstered. Though figured velvets were also used (see *Figs. 64 and 65*) some pieces, such as this armchair and a contemporary set at Houghton, comprising chairs, stools and sofas, were covered with plain Italian velvet of a quality now unobtainable, often trimmed with silver galoon.

This chair came from Hornby Castle, and dates from the period of Peregrine Hyde Osborne, third Duke of Leeds (1691-1731), who married three times, firstly (in 1712), Elizabeth, daughter of the first Earl of Oxford; secondly (1719), Anne, daughter of the sixth Duke of Somerset; and thirdly (in 1725), Juliana, daughter and co-heir of Roger Hele Halewell.



Fig. 63.

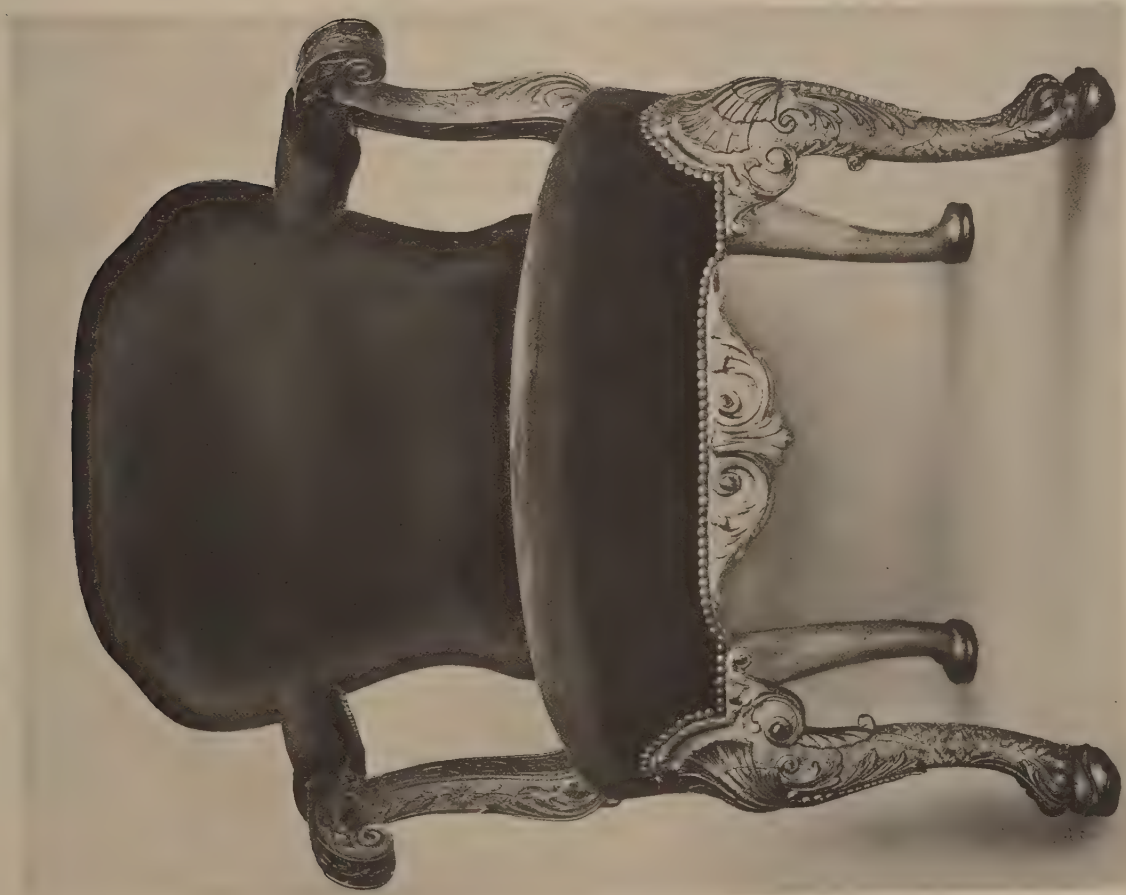


Fig. 62.

A GILT GESSO CHAIR.

Fig. 64.

With balloon shaped back and square seat ; the framework carved with scroll ornament richly gilt and supported on finely shaped scroll legs terminating in square feet. The flat surfaces of the gilding are matted with small punched *œil de perdrix* ornament, the back and removable seat are stuffed and covered with 18th Century Genoese velvet, the design being in old rose colour on a gold ground. The top of the back is finished with a whorled hand-grip and a panel carved with crest of lion rampant.

Circa 1720.

An innovation of the early years of the reign of George I, was a shaped upholstered back of hoop or balloon form, finishing, as in this example and a set at Houghton, in a whorled hand-grip. The arms on the cresting are those granted in April, 1717, by the College of Arms, to Sir William Humphreys, of Bloomsbury Square. Sir William, who was Lord Mayor in 1714-15, and died in 1735, was created a baronet in 1714, and entertained George I and the Prince of Wales at the Guildhall.

AN UPHOLSTERED CHAIR WITH GILT GESSO ENRICHMENT.

Fig. 65.

The four legs and the central boss of the seat rail are ornamented with carved and gilt gesso in a design of leaves, pateræ and interlaced strapwork. The seat rails are moulded and carved with egg and tongue enrichment. The seat and back are covered with contemporary English cut velvet.

Circa 1710.

In the early 18th Century the appearance of chairs was altered by the introduction of a cresting to the leg, which is hipped on to the seat rail (sometimes broken, as in this example, by a central ornament or boss). The broken curve of the leg is also found on certain gesso furniture of this period, such as a set at Blenheim, comprising a console table, torchères and chairs. The interlaced strapwork on the legs in this example is characteristic of French ornament.

The design of the cut velvet, which is in tawny, olive and claret colour on a cream ground, is the same as that of the upholstery of Queen Anne's state bed and the accompanying furniture at Hampton Court, which is of Spitalfields make. The covering of this example has never been removed and the bordering of large brass-headed nails is also contemporary.



Fig. 65.



Fig. 64.

CHAPTER VII.

WOOD CARVINGS.

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CHAPTER VII.

WOOD CARVINGS.

A CONSIDERABLE amount of carving applied as enrichment for interior decoration, consisting for the most part of swags of fruit and flowers, was introduced prior to the Restoration. No special technical ability was, however, required in the execution of this earlier work, which has none of the extreme delicacy, patient realism and refinement which appears in carving after the Restoration. This new school of applied carving was undoubtedly introduced by Grinling Gibbons (1648-1721), a carver and sculptor born at Rotterdam, who had probably been a pupil of Artus Quellin, who decorated panels in the Town Hall of Amsterdam with carvings, in which swags of fruit, flowers, shells, fish and military trophies appear. These carvings were not completed until long after the Town Hall was opened, and later examples of the skill of Quellin exist which still more closely resemble the work of Gibbons in this country. Discovered by Evelyn in 1671, Gibbons was introduced by him to King Charles II, to Wren and to his friends.

Wren, who was responsible for the most important public buildings erected in England at the close of the 17th Century, adopted applied wood carvings as an important feature for interior decoration. It is known that Gibbons designed and executed carved enrichments at Windsor, St. Paul's and Trinity College, Cambridge, and work either by him, his pupils or his imitators and rivals is to be found at Burghley, Petworth, Belton, Cassiobury and Lyme. The carvings formerly at Holme Lacy are now dispersed. Ornaments of carved wood applied to the panelling became a usual feature in the principal rooms of houses at the end of the 17th Century, these ornaments being generally confined to the upper part of the chimney breast.

Gibbons, who was appointed master carver to George I in 1714, employed, as Vertue records, "many workmen," among them Laurent Vandermeulen of Mechlin, and Dievot of Brussels; English craftsmen, such as Maine, William Emmett (who carved the pearwood group of military trophies in the drawing room of the Governor's house at Chelsea Hospital), and a Derbyshire man, Samuel Watson (who worked at Chatsworth from 1690 to 1712) adopted Gibbons' *motifs* and methods. His carvings in lime and light woods, though marvellously light in appearance, are in reality perfectly strong, and have suffered from the ravages of worm rather than breakages. His peculiar quality is well described by Horace Walpole, who writes of him as giving to wood "the loose and airy lightness of flowers," and "chaining together the various productions of the elements with the free disorder natural to each species."

The use of applied carving disappeared under the Palladian architects, as was natural considering their preference for stucco decoration; but during the middle years of the 18th Century, a certain amount of carved rococo woodwork was applied as mural decoration. Applied wood carvings in the style of Robert Adam are also found on doorways and chimneypieces at the end of the century, but more frequently this later ornament was executed in stucco.

A GROUP OF LIME WOOD CARVINGS.

Fig. 66.

For the decoration of a chimney breast, composed of a central trophy of musical instruments, with palm leaves and flowers, flanked by cornucopiæ filled with fruit and flowers. From these are suspended by ribbon pendants other fruits and flowers in groups. *Circa 1685.*

(From the collection of Vernon Wentworth, Esq.)

The applied carved wood decorations for chimney breasts frequently consist of drops of fruit and flowers, often tied by a ribbon, and a richer horizontal portion centring in some device, such as a bird with outspread wings, a basket of flowers, or (as in this example) a group of musical instruments. Grouped musical instruments appear in the drops in the great chamber at Petworth; and cornucopiæ over the chimneypiece in the Chapel gallery at Belton and the Library at Hackwood. In the Museum at Modena is a group of carvings known to be the work of Gibbons, consisting of various objects, such as fruit and flowers, also centring in a *motif* of musical instruments.

In Gibbons's earlier work, at Cassiobury and Belton, his decorative idea seems to have been an arrangement of closely-packed groups of leaves, flowers and fruits. Later, the woodwork of his school develops in the direction of more open design, in which added value is given to his graceful treatment of flowers and fruit by the relief of firm leading lines, such as the cornucopiæ of the present example.

The limewood carving in this collection was originally at Wentworth Castle, to which Thomas Wentworth (1672-1739), the distinguished soldier and diplomat, made large additions after he bought it in 1708. He became Baron Raby in 1695, was envoy at Berlin in 1701, 1703-4 and 1705-11, and Ambassador at The Hague (1711-14). In 1711 he was created Viscount Wentworth and Earl of Strafford. He was in England from May to September, 1708, and after the peace of Utrecht in 1714, when he lived on his Yorkshire estate, laid out the grounds and added to the nucleus of the old house, introducing many pictures and works of art which he had collected abroad.



Fig. 66.

A CARVED MIRROR FRAME.

Fig. 67.

Of lime, the design representing flowers (including roses, tulips, snowdrops, primroses, dahlias), currants, hazel nuts and pea-pods.

Circa 1685.

There were formerly at Cassiobury, the seat of the Earl of Essex, some square picture frames in the inner library, and a small oval frame, twelve inches by fourteen, which closely resemble in design and execution the example here illustrated. John Evelyn, who visited Cassiobury, notes on April 18th, 1680, the presence of "divers faire and good rooms and excellent carving by Gibbons, especially the chimneypiece of ye library," and Cassiobury is, therefore, one of the few houses at which there is evidence that Gibbons was actually at work.



Fig. 67.

DETAILS OF WOOD CARVINGS.

Figs. 68 to 73.

[illegible]

These details are illustrated to show the complete change in the design of English wood carving which took place about the middle of the 18th Century.

The realistic school, which we had adopted from Holland, had been superseded by the universal adoption of classic detail, which was again replaced by rococo. The designs in the *Director* illustrate this new taste, and to-day Chippendale's name is always associated with it. The introduction of the rococo style into this country was largely due to published designs by Meisssonier and Oppenordt, and it is quite clear that the English craftsmen were not acquainted with actual examples of French furniture. In that country there were many exponents of the style, including Oppenordt and Pineau, but the principal designer was Meisssonier.* Like Daniel Marot and others he designed gold and silversmith's work, as well as decoration of rooms and their furniture. He held an appointment under Louis XV, and died in Paris in 1750. The most extravagant of his designs appear to have been destined for Germany, Poland and Portugal.

A CORINTHIAN CAPITAL WITH FIGURE
OF AN OWL.

Of oak, finely carved (see title page).

Circa 1695.

Until the middle of the 18th Century the staircase often displayed a considerable amount of carving, and the detail of the brackets, balusters, and occasionally the soffit, afforded scope for fine work. The newel sometimes took the form of a slender Corinthian column; the capital illustrated surmounted one of these; and the figure of an owl above is a reversion to the style of the early Renaissance when heraldic cognizances were often used in this position.

* Born 1695.



Fig. 68.



Fig. 69.



Fig. 70.



Fig. 71.



Fig. 73.

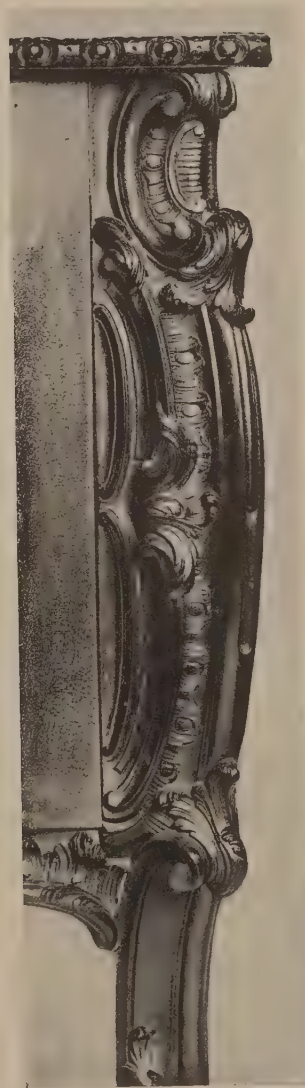


Fig. 72.

CHAPTER VIII.

CHANDELIERS.

CHANDELIERS of brass and latten were made in the Low Countries and also in Germany in the middle ages, and there exist interesting survivals with elaborate Gothic ornament, such as the late 15th Century German example in the Victoria and Albert Museum, in which figures of the Virgin and saints in silvered metal are set within an hexagonal canopy with buttresses and pinnacles which forms the central stem; the candle-branches are also ornamented with cusping and with figures of St. George and the Dragon. During the 17th Century, the most usual type of chandelier made in Holland was a simplified version of this style, having plain S-shaped candle-branches, and central stem terminating in a large globe or ball finished with a pendant or ring, and such chandeliers were imported at the Restoration and copied in this country. Evelyn, when in Holland, more than once notices the work of the Dutch chandeliers, such as that at The Hague "with eight sockets from the middle stem, like those we use in churches having tapers in them," and in a church at Haarlem, the "goodliest branches of brasse for tapers that I had seene, esteem'd of great value for the curiosity of the workmanship." Examples of this type of chandelier may be seen at Hampton Court, and in many churches, such as St. Helen's, Abingdon (1710) and Kingsclere (1713). They are often dated and record the names of the donors or churchwardens.

Brass, however, was not the only metal employed in making chandeliers. Savary, writing in 1739, mentions that they may be made of gold, silver, tin, copper, iron, wood, faience* and crystal.† To this comprehensive list should be added ivory, of which a rare example is illustrated (*Fig. 75*). At the period of lavish use of silver in the reign of Charles II, some were produced in this metal, such as the small pair at Knole. Daniel Marot illustrates several in the style of Louis XIV, two chandeliers, probably made from his designs, are at Hampton Court; and there is also a massive example by Paul Lamerie in the Kremlin. Rock crystal was too expensive a material for general use, and glass chandeliers, though familiar in Venice and France, were not usual in England before the latter half of the 18th Century, and it was not until about 1762, the date of the third edition of the *Director*, that it could be said that chandeliers were "generally made of glass." It was about this time that the word lustre came into use for chandeliers of glass, those of other materials being termed "branches" or girandoles.‡

During the early years of the 18th Century, chandeliers of carved and gilt wood became fashionable, and examples are preserved at Speke Hall, the Hospital, Kirkleatham, Grimsthorpe and Lyme Park. Very light rococo chandeliers of wood are illustrated in the *Director*, and Chippendale writes that "if neatly done in wood, and gilt with burnished gold (they) would look better and come much cheaper than those of brass and glass."

* There was a chandelier of Chelsea china in 1766 at the Duke of Cumberland's, in Windsor Great Park.

† *Dictionnaire de Commerce*, Vol. I, page 626.

‡ Chambers, *Encyclopædia*, Supplement, s.v. candlestick.

A CARVED AND GILT WOOD CHANDELIER.

Fig. 74.

For eight lights. The S-shaped candle branches which emerge from female masks are carved with scroll leaves and fixed to a central stem, which is fluted and carved with acanthus leaf and other ornament. The *lambrequin* ornament at the top, the pendant and wax-pans are also richly carved with designs of scrolls and acanthus leaves. Circa 1700.

(From the collection of Lady Anna Chandos-Pole.)

The few existing examples of carved wooden chandeliers, such as the chandelier at Brympton (formerly at Kensington Palace), at Kirkleatham Hospital, and the pair formerly at Holme Lacy, show, like contemporary gilt gesso work on mirror frames, torchères and tables, certain *motifs* of French origin, such as the tasselled *lambrequin*, and the female mask with fanciful head-dress. All these details appear in Daniel Marot's plate of designs for chandeliers, and the junction of the candle-branches with the stem is there frequently faced with a female mask with fan-shaped head-dress, as in the illustrated example.

The chandelier at Brympton, which is painted, not gilt, somewhat resembles the present example. The acanthus carving and the *lambrequin motif* are present in both, but the carving of this example is far richer and finer in execution, and the masks are absent from the Brympton chandelier.

The chain by which the chandelier is suspended is covered by a contemporary cord and three tassels of red and gold silk alternating with faceted knops covered by the same material.



Fig. 74.

AN IVORY CHANDELIER.

Fig. 75.

For six lights, composed of a central turned stem carved with gadrooning, flutes and acanthus leaf ornament. The carved scroll branches are attached to square blocks where they engage the stem and are fitted with wax-pans. *Circa 1685.*

This example is interesting as rendering in a rare material, ivory, a design more often seen in carved wood. In the acanthus carving of the pendant and upper portion of the stem, and the S-shaped candle-branches clasped in the centre by leaf-ornament, it resembles certain carved and gilt wooden chandeliers, such as the pair formerly at Holme Lacy.

Ivory appears in small pieces on Dutch, Portuguese and English marqueterie, and was used for the stems of barometers by Tompion and Daniel Quare, but pieces the size of the stem of the chandelier are rarely met with in England at this period. In India furniture was made after European designs for the palaces of the Governors of the Portuguese, French and British possessions and for those of native princes. There are in the Jones Collection four ivory-veneered armchairs dating from the late 18th Century which exactly reproduce English and French models of the period.

A BRASS CHANDELIER.

Fig. 76.

Of lacquered brass for sixteen lights, composed of a stem with a globe in the centre, and above a vase and gadrooned member finished by a finial of flames, and completed with a ring at the base. The scroll branches are in two tiers springing from a flat band round the globe, and are fitted with turned wax-pans, and enriched with chased leaf ornament. *Circa 1770.*

This example, though dating from about 1770, follows closely the type of brass chandeliers of the early 18th Century, which developed from the simple "ball" pattern into gracefully swelling plain and gadrooned enlargements, as shown in a chandelier (*circa 1725*) formerly in St. Mary's Church at Newmarket, and now in the Victoria and Albert Museum. The delicate acanthus ornament clasping the upper portion of the candle-branches and the vase-shaped member of the stem are, however, in the style which came into vogue after the middle of the 18th Century.



Fig. 75.



Fig. 76.

CHAPTER IX.

SILVER.

THE many enactments in England since 1478, when the letter mark changing each year was instituted, have "given us the means of dating specimens with far greater certainty and accuracy than is the case with any other series of art objects that have come down to our time." While it is rare for other objects of art to be dated, it is unusual for the work of the silversmith to be without the date stamp, or evidence of the date of production; and thus silver becomes a key to the successive phases and styles.

In the art of the silversmith, the Gothic traditions still survive in the earlier portion of the 16th Century. The Italian influence, then reaching this country, came to us not directly, but through the medium of the schools of Augsburg—the great centre of commerce between Northern Europe and Italy—Nuremberg and Flanders; Hans Holbein, who was attached to Henry VIII's Court, designed a fine cup for the King for presentation to Jane Seymour, and German silversmiths are known to have worked here. Some silver work of the 16th Century, although bearing English hall-marks, was probably made abroad but stamped here. Instances occur of pieces with both the London hall-marks and also those of Nuremberg or Augsburg. Much silver plate was used by Queen Elizabeth,* and in the latter part of her reign the influence of the very individual school of Antwerp became prominent in this country. The workmanship of this reign is usually Flemish in character and is marked by extreme richness and elaboration, and the chasing and repoussé work is often masterly in execution.

With a few exceptions, such as steeple cups, no marked change took place in the form or ornamentation of silversmiths' work with the opening of the new century, but the peace and prosperity of the reign of James I was beneficial to the arts. A tendency to simplification developed during the reign of Charles I; the plate of the Commonwealth, as might be expected, is crude and marked by a plainness in form. The Restoration† coincides with an interesting period of rich silver work, in which the dominant influence was that of the rich and powerful Dutch Republic, with which a very close relationship existed both in the arts and commerce.

The art of the Dutch silversmith, which attained its prime about the middle of the 17th Century, displayed much originality, but had been influenced by the florid and decadent later schools of Augsburg, Nuremberg, Flanders and Scandinavia, but it had not been detrimentally affected, as in the case of France, Italy and Spain, by the demand for ornate embellishments of Renaissance churches in which display of the precious metal counted for more than either quality or craftsmanship.

Though Charles II was the son of a French princess, and maintained the most intimate relations with the French court, English art during his reign, as Mr. Starkie Gardner

* "The yeomen of the guard entered bareheaded . . . bringing in at each turn a course of twenty-four dishes, served on silver, most of it gilt."—*Hentzner's Travels in England* (1598).

† Actually the Dutch influence in England becomes evident a few years before the close of the Commonwealth period.

writes, was "almost wholly controlled by the Dutch."* This is not surprising when we remember that he had resided in their country during its most affluent period, and that art in France during the first half of the 17th Century had also been affected by Flemish and Dutch influence. Louis XIV took up the reins of Government at the date of the Restoration of monarchy in England, and it was not until after that date that French art began to reassert its individuality. It was fostered by the initiative of Colbert and Royal patronage, until France became the recognised authority on, and the principal producer of works of applied art and articles of luxury. From the death of Colbert in 1683 dates the first imitation in this country of the style of Louis XIV.

To such an extent were Dutch models adapted and copied in England in the years immediately following the Restoration, that it is often—as in the case of marquetry—difficult to distinguish the work of the two countries. The number of Dutch immigrant craftsmen working in England at the time was also a determining factor in the style of the work produced. Owing, however, to the decline of Dutch commerce, and the patronage of art in this country during the prosperous years following the Restoration, English silver work begins to display a marked superiority to the Dutch. This country had recovered from the havoc of the Civil Wars, and the silversmiths were profitably employed in replacing much of the plate which had been melted down and minted for the treasuries of King Charles I and the Commonwealth. Municipal bodies provided themselves with symbols of their authority; the City Companies ordered plate; the Court and courtiers followed the example of Louis XIV† in a taste for extravagant display. The old semi-Gothic forms, such as the standing and steeple cups disappeared, and the luxurious mirror frames, sconces, two-handled cups, scent jars and beakers in the style of Oriental vases, reproduce Dutch models. The silver from which these new models were wrought was thinner than that which had formerly been in use and was embossed in elaborate and boldly treated designs, principally of tulips, anemones, fruits and acanthus foliage. When figures were introduced, the quality of the work during the last quarter of the century "will not suffer by comparison with continental work of the same period."‡

The new style was at first especially prominent upon objects intended more for display than daily use, which (as had always been the case in Italy, Germany and the Netherlands) were frequently gilt.|| At no period in the history of silversmiths' art in England was there such a demand for tables, mirrors, toilet sets, sconces, jars, firedogs, and chandeliers, either of solid silver, or cased in the Dutch manner with a thin sheet of the precious metal, as in the reign of Charles II. Some of these objects were elaborately ornamented, but the ornament was handled with consummate skill and knowledge, English work then reaching the high standard of general excellence, which it retained until after the middle of the 18th Century.

* *Old Silver Work from the XV to XVIII Centuries*, page 81.

† This ostentatious use of silver objects as furniture is in the first instance traceable to Spain. In Spain, tables, escritorios, balustrades, etc., of precious metals were first produced. "With the marriage of the daughter of Philip III to Louis XIII, the road into France was opened to all things Spanish."—Starkie Gardner, *Old Silver Work of the XV to XVIII Centuries*, page 72.

‡ Jackson, *English Plate*, Vol. I, page 223.

|| A large proportion of 17th and 18th Century decorative silver was originally gilt. During the Empire period it became the fashion to use gilding of a much deeper shade, which produced a very different and much less satisfactory effect than the former pale gold colour. This led to plain silver being preferred, and this fashion increased during the 19th Century. The old gilding was removed from a vast number of pieces, possibly for the value of the gold sweated off. The old gilding has also worn off many articles which have been in use. From Gothic times up to the middle of the 18th Century, gilding was so usual that it is often not referred to in inventories; plain silver being described as white silver. The decorative value of gilding has been little appreciated in this country, whereas in France it has always been prized.

Engraved decoration of figures, foliage and trees, in imitation of ornament upon Chinese porcelain and lacquer first appears in the reign of Charles II, and continued during the reign of James II. It is met with on various objects, but most frequently upon tankards, porringers and toilet articles, such as boxes, caskets and mirrors.

Owing to the wars in the Netherlands at the close of the 17th and in the early 18th Century, the prosperity of the French silversmiths was checked, and the chased silver of both King and Court was sent wholesale to the Mint in 1689.* The shortage of silver coinage also became a serious problem in England, and a law was passed forbidding silversmiths to melt the coinage in order to provide metal for their trade; and to ensure this enactment being carried out, it was forbidden to make any silver work after March 28th, 1696, except from metal of a higher standard than the coinage.

As many of the old types were unsuitable for the higher, and consequently softer, quality of silver, the design of silver plate was substantially modified. The new "Britannia standard" could only be used for ornamental objects designed so that increased strength was obtained from the ornament itself. Large, spreading designs were, therefore, abandoned for smaller, regular enrichments, such as gadrooning and concave and convex fluting. Thin applied metal cut into regular patterns, known as "cut card work," helped to give additional strength,† but the principal change was an increase of plain surfaces. The work of this period of enforced simplicity seems to fulfil the proper functions of silver, especially for articles intended for use. The style is usually associated with the short reign of Queen Anne,‡ and it is the plain silver of the early 18th Century which has given rise to the belief that taste at this time was simple and austere. In addition to the enforced simplicity due to the softer metal in use, it must be remembered that many articles were then being made to contain sauces, viands and condiments for the more elaborate dinners which came into vogue, and also for the purpose of drinking tea, coffee and chocolate. Being intended for use and not for display, these articles were naturally at first made of simple design. The Act relating to the Britannia standard was removed on 29th May, 1720.

After the Revocation of the Edict of Nantes in 1685, the stream of Huguenot immigrants first began to flow towards this country. In the case of early settlers, the motive was doubtless a desire to escape from religious persecution. But the stream continued to flow after the late 17th Century immigrants, Pierre Harache, Daniel Garnier, David Willaume, Mark Paillet, Pierre Platel, had settled here. Nearly all the celebrated plate workers from 1685 to the end of the first quarter of the 18th Century were of French origin, and Courtauld, Paul Lamerie, Abraham Buteaux, Simon Jouet, Louis Laroche, Aymé Videau were all entered at Goldsmiths' Hall during the first half of the 18th Century. The lack of employment in France, and the decline in French prosperity and patronage until the advent of the Regent, doubtless accounts for these later settlers. These Huguenots, "necessitous strangers whose desperate fortunes obliged them to work at miserable rates" sold their plate at lower prices than the native craftsmen, and a protest was made in 1713 against the practice of some English goldsmiths who, taking advantage of their low prices, took these foreigners' goods to the (Goldsmiths') Hall to

* To such an extent was French silver melted down that examples of the Louis XIV period are very rare, and are principally to be found in other countries where they had been sent before 1689.

† Decoration was also obtained by rows of indentations made with small punches, and great taste and skill was displayed in the engraving of ornament and coats-of-arms.

‡ Much plain silver was made in the reign of George I.

be assayed and touched with the English goldsmiths' marks. It was but natural that this early Anglo-French group of craftsmen should have favoured French *motifs*, such as scallops and scrolls, straps and applied cast and chased ornament, and in the case of later settlers that they should have adopted the rococo.

In France, the free and ornate style of the Régence and early Louis XV succeeded the formality and symmetry of the *grand règne*. The chief elements of the first phase, that of the Régence, which occupied in France roughly the first quarter of the 18th Century, are already visible in Robert de Cotte's decoration of the golden gallery (1715-1719) of the Hotel de Toulouse. In the rococo style, shell and rock work take the chief place as *motifs* among freely treated foliage; and the use of balanced but asymmetrical detail becomes conspicuous, due, no doubt, to the taste for Oriental objects of art, such as porcelain, lacquer and hand-painted Chinese papers in which Oriental "Sharawagi" took the place of the symmetry of Western design. One of the earliest of the French rococo designers was Oppenordt (1672-1742), to whom Cochin attributes the first falling off from the good taste of the reign of Louis XIV; and a little later Meissonier (1693-1750) acquired a wide influence as a designer of plate and china as well as of furniture and decoration. The rococo style was imitated in this country in silver work as in nearly every other branch of decorative art, and towards the middle years of the century some English silver reached a pitch of extravagance, which, however, was less extreme than many contemporary examples produced in France, Germany, Austria and Russia. The middle of the 18th Century witnessed a natural reaction against the rococo in France, helped on by archæologists such as de Caylus and the engraver, Cochin, who in the *Mercure de France*, December 1754, formulates the case against the rococo with very telling effect; and in 1763, Grimm speaks of the revolution as already established and every ornament as *à la Grecque* in Paris. The change thus dates from the latter part of the reign of Louis XV, not from that of Louis XVI, although the latter's name is always given to the style.

In England, silversmiths' work was also affected by the reaction, and as Robert Adam was the principal factor in the English version of the classic revival and the most prolific designer of the period, the style is usually associated with his name. His designs for all kinds of metal work, and for plate in particular, are brilliant. He designed plate for his patrons, Lord Scarsdale, the Duke of Northumberland and Sir Watkin Williams Wynn. The later phase of 18th Century design which attained greater delicacy of form, produced objects more suited to bronze than to silver technique, hence the success of the Sheffield plated ware at this period. The fashions which prevailed in France under the First Empire were imitated in this country, and filled the gap between the later Adam style and the more vigorous but uninteresting work produced under George IV and William IV.

The characteristically English treatment of piercing through silver in ornamental patterns, although dating from the 17th, was, as far as its considerable production is concerned, a feature of the 18th Century. In the reign of George II, numerous articles, such as bread and fruit baskets and epergnes, were wrought in pierced work with consummate skill, the designs ranging from a realistic imitation of open wicker-work to ornamental scroll work and diapering. About the middle of the century, this work was combined with rococo ornamentation, and later with the usual features of the revived classic taste.

A CHARLES II SILVER GILT SCONCE.

Fig. 77.

A silver gilt sconce with flat back plate moulded at the sides, the oviform top outlined with embossed nulling. It is fitted with a circular flat tray (the front band of which is engraved with a contemporary coat-of-arms) containing a plain candle-holder. The back is engraved with figures and floral designs in the Chinese taste; the upper surface of the back-plate is embossed with a design of flowers and leaves.

Height, $12\frac{1}{2}$ in.; width, 5 in. Weight, 27 ozs.

By William Gamble.

London, 1665.

This type of sconce with flat back plate and banded projecting tray, within which the candle-holder is set, is essentially practical in design, as the flat surface reflects the light and the candle-holder is more securely fixed in this fashion than in the usual curved candle-branches. A piece of talc or horn could easily have been inserted within the band of the tray to protect the flame from draughts. Two similar sconces with flat back plates and semi-circular grease pans, one bearing the London hall-mark of 1676, and the other described as French work of the 17th Century, are in the Wallace collection.

By the hall-mark the sconce in this collection is dated 1665, and the embossed ornament and other detail are characteristic of that period; the engraved Chinese scene, however, is the earliest known example of this peculiar decoration in silver. Next in date to this example are a pair of candlesticks, dated 1669-70, engraved with Chinese subjects, in the possession of Sir Charles Welby, and a tankard in the Victoria and Albert Museum, chased with decoration in the Chinese style, which bears on the body the London hall-mark of 1670-1671, and on the lid 1671-2.

Although 1665 is remarkably early for the inception of this style of ornament in silver, Chinese curiosities had been imported by Jesuit missionaries, which Evelyn notices in the preceding year (June 22, 1664), "including their idols, saints, pagodas pictures of men and countries rarely painted, flowers, trees, beasts, birds, etc., excellently wrought," and India Houses were a haunt of fashion from early in the reign of Charles II. The ornament of conventionalised Chinese figures, flowers and landscapes was no doubt adapted from porcelain jars and lacquer sent to us from Holland and imported direct from the East and sold in these India Houses.

A WILLIAM III SILVER GILT SCONCE.

Fig. 78.

An oviform silver gilt sconce embossed in high relief with female figures emerging from acanthus leaf scrolls and supporting a Royal Crown. The centre is ornamented with the Star and Garter above the interlaced cypher of William III. At the base is a grotesque mask with the candle-bracket issuing from the mouth. The candle-socket, the stem and the large grease pan are all decorated with applied chased ornament of acanthus leaves.

Height, $16\frac{1}{2}$ in.; width, 11 in. Weight, 56 ozs. 12 dwts.

London, *circa* 1695.

The Royal cypher and emblems show that this sconce was made for King William III at some period after the death of Queen Mary; its date therefore is between 1694 and 1702. Having been made by Royal command it is without hall-marks. Probably it was one of a set at Windsor Castle. How it came to Ardington Hall (also in Berkshire)—a house dating from the close of the 17th Century—cannot be traced, but it is known that this sconce and two others exactly similar were in existence there prior to the middle of the 19th Century. They were then the property of the great collector, Robert Vernon, who formed at Ardington the nucleus of the present National Gallery. After his death, the three sconces passed to his heirs, who disposed of two of them about 1888, but retained the example here illustrated until it was acquired for this collection.

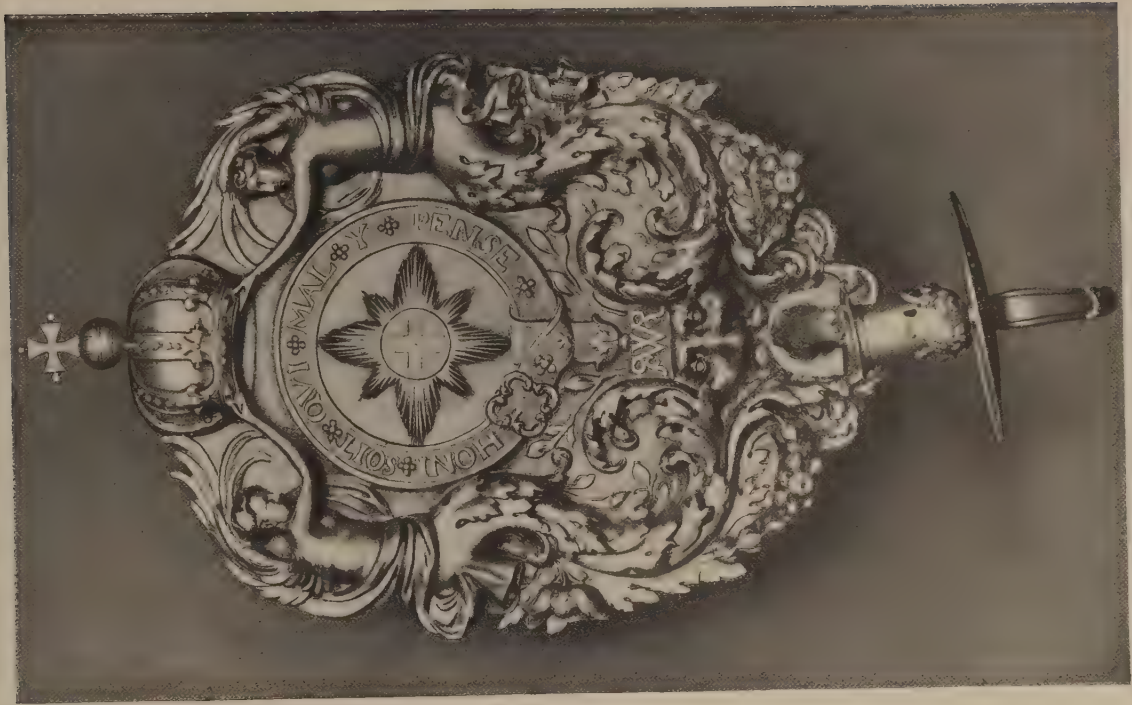


Fig. 78.



Fig. 77.

A CHARLES II SILVER SCONCE.

Fig. 79.

A silver sconce (one of a pair) for two lights each, the design composed of a central shield framed with scroll and acanthus husk ornament, pierced and engraved. At the top are *putti* holding festoons of oak leaves and acorns. The branches are ornamented with intertwined vine leaves and bunches of grapes. The candle-sockets and pans are formed of oak leaves. On the shield is a swag of flowers, wheat ears and grapes.

Height, 17 in.; width, $12\frac{3}{4}$ in. Weight of the pair, 293 ozs. 12 dwts. London, *circa* 1675.

The engraved contemporary coat-of-arms and coronet has been obliterated, so that definite proof of the provenance of these sconces is lacking. It is, however, probable that the tradition that they belonged to Louise de Kerouaille, afterwards Duchess of Portsmouth, is correct. If so, they might be the actual pair of sconces of "massie silver" seen by John Evelyn in her apartments on October 4th, 1683.*

There is at Melbury, a seat of the Earl of Ilchester, a pair of silver console-shaped sconces, the work of Philip Rolles, about 1697,† the ornamentation of which closely resembles that of this example, especially as regards the construction and the grouping of the ornament of oak leaves and acorns, which as Sir C. Jackson suggests, may have been cast from an earlier model.

* "In the Dutchesse of Portsmouth's dressing roome . . . I saw . . . great vases of wrought plate, tables, stands, chimney furniture, sconces, branches, braseras, etc., all of massive silver."

† *Illustrated History of Plate, Vol. I, page 270.*



Fig. 79.

A WILLIAM III SILVER SCONCE.

Fig. 80.

An oval silver sconce (one of a pair), of which the embossed back in high relief represents two angels holding a basket of fruit, upon which stands an eagle with extended wings. Each angel rests a foot upon the volute of an acanthus scroll. In the centre is a ribboned laurel wreath surrounding a shield. Below are two amorini holding pendants of fruit, and between them a foliated lion's mask, to the mouth of which a scrolled bracket with tulip nozzle is fixed.

Height, 12 in. Weight of the pair, 37 ozs. 6 dwts.

By Joseph Ward.

London, 1700.

(Exhibited at the Exhibition of Silversmiths' Works, Burlington Fine Arts Club, 1901.)

A QUEEN ANNE SILVER SCONCE.

Fig. 81.

A silver oviform sconce (one of a pair), embossed with an oval shield in centre, engraved with a contemporary coat-of-arms of the Maynard family framed in a gadrooned border and surrounded by a composition of scrolls, leaf ornament and amorini supporting a basket of fruit and flowers. At the base is a horned satyr's head from the mouth of which issues the candle bracket.

Height, $8\frac{3}{4}$ in.; width, 6 in. Weight of the pair, 26 ozs.

By John Barnard.

London, 1702.

The two sconces illustrated vary two years in date, but while the *motif* of angels and amorini holding up a basket of flowers is the same, the modelling of the figures, fruit, drapery and other ornament in the earlier example is entirely characteristic of ornament a quarter of a century earlier. In the later example the design is typical of the date at which it was made.

In the Victoria and Albert Museum is a pair of silver sconces from the Bond collection, by John Rand, bearing the London hall-mark for 1703-4. In these the back plate is in the form of a scrolled cartouche decorated with birds' heads and flowers, and surmounted by amorini supporting a flaming urn, somewhat resembling the pair by John Barnard (1702) in this collection.



Fig. 81.



Fig. 80.

A WILLIAM & MARY PARCEL GILT MIRROR FRAME.

Fig. 82.

A parcel-gilt mirror frame, the border embossed with gadrooning between small reeded mouldings. There is an applied ornament of a draped head and leaf work at each corner. The shaped cresting is surmounted by vases and swags and amorini holding a vase. The raised shield is engraved with a contemporary reversed cypher and plume mantling.

The size of the glass inside the frame, $17\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

London, 1692.

(From the collection of the late Sir John Robinson, Rokeby Hall.)

The earliest English toilet service dates from the reign of Charles II, and includes a varying number of objects, among them a mirror, a dish, jars, pincushion, brush, perfume bottles and boxes of various sizes, with, in certain elaborate sets, an ewer and candlesticks. A French silver gilt set, made for the occasion of the marriage of Mary, daughter of the Duke of York, to Prince William of Orange in 1677, consisted of as many as twenty-three pieces. Toilet sets of silver are mentioned in Evelyn's *Mundus Muliebris*, where he writes :—

“A new scene to us presents
The Dressing Room and Implements
Of Toilet Plate, gilt and embossed ”

and are characteristic of the luxury of the silver age.

This mirror and the set of toilet boxes illustrated on the following page (*Figs. 87 and 88*), were formerly at Rokeby Hall, and bear the cypher of a member of the Robinson family, which owned the property from 1610 to 1765.



Fig. 82.

A CHARLES II SILVER TOILET OR CONFITURE BOX.

Figs. 83 and 84.

An oval box standing on four scroll feet, the lid engraved with the coat-of-arms of the Harold family, surrounded by plume mantling.

The lid $6\frac{1}{2}$ in. long by 5 in. wide. Weight, 12 ozs. 11 dwts.

Maker's mark "IH" with *fleur de lys* and two pellets below.

London, 1672.

A CHARLES II SILVER GILT TOILET BOX.

Figs. 85 and 86.

A silver gilt octagonal toilet box (one of a pair), engraved with figures, birds and sprays in the Chinese style, having reeded edges and hinged lid.

Diameter, 5 in. Weight, 23 ozs. 5 dwts.

Maker's mark, three cranes.

London, 1683.

(From the collection of the late Sir Robert Peel.)

A SET OF WILLIAM & MARY PARCEL GILT TOILET BOXES.

Figs. 87 and 88.

A set of octagonal parcel-gilt silver caskets, consisting of one oblong casket, $9\frac{3}{4}$ in. long by $7\frac{1}{4}$ in. wide, on double scroll feet, with hinged lid; one casket, $4\frac{1}{2}$ in. square; two small caskets, $3\frac{1}{2}$ in. square.

These are engraved with reversed Robinson cyphers on a small raised shield surrounded with plume mantling, and are ornamented both on the lid and on the lower part of the sides with embossed gadrooning. The edges of the lids are reeded.

Weight of the set of four, 53 ozs. 7 dwts.

Maker's mark, "TA."

London, 1692.

(From the collection of the late Sir John Robinson.)

During the last quarter of the 17th Century, silver toilet and confiture boxes were made in great profusion, and many fine examples have been preserved. They were frequently engraved with European versions of Chinese ornament. The type which is most prized is oval shaped, such as the example illustrated, and the toilet box, which bears the hall-mark for 1638-4, standing on four scroll feet, in the Victoria and Albert Museum.

The toilet boxes from Rokeby Hall, one of which is illustrated, belong to the set of which the mirror (*Fig. 82*) is illustrated on the previous page. The gadrooning and raised shields are gilt, while the rest of the surfaces are plain silver. The decorative effect of this rare "parcel" gilding is excellent.

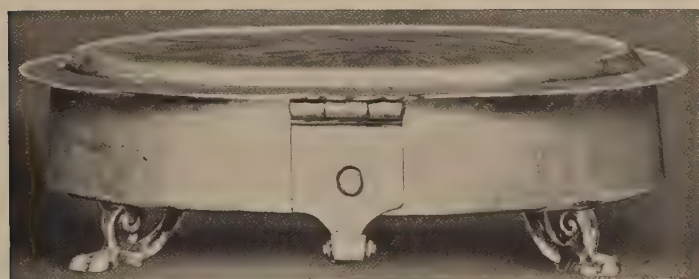


Fig. 84.



Fig. 85.



Fig. 87.



Fig. 86.



Fig. 88.

A CHARLES II SILVER PUNCH BOWL.

Figs. 89 and 90.

A silver punch bowl embossed with eight large and eight small panels, the former engraved with designs of Chinese figures and foliage, the latter matted. The rim is ornamented with applied foliage, and there are shaped ring handles and a plain base. The bottom of the inside is embossed with a coat-of-arms.

Diameter, $12\frac{1}{4}$ in.; height, 6 in. Weight, 59 ozs.

By Benjamin Pyne.

London, 1684.

(From the collection of Sir William Marwood.)

The coat-of-arms is that of John Belasyse, created in 1645 Baron Belasyse of Worlabby (died 1689), and of his third wife, Anne (died 1694), daughter of John Paulet, 5th Marquis of Winchester.

Lord Belasyse was the second son of Sir Thomas Belasyse, who was created Baron Fauconberg in 1627 and Viscount Fauconberg in 1643. The 5th Marquis of Winchester is famous for holding Basing when besieged by Oliver Cromwell. His eldest son was created Duke of Bolton in 1689.

This punch bowl is believed to have been a wedding present by Lord Belasyse to his cousin Margaret, daughter of Conyers D'Arcy, 1st Earl of Holderness, on her marriage to Sir Henry Marwood, of Busby Hall, Yorkshire, with whose descendants it remained until acquired for this collection.

Punch is mentioned in 1632 in a letter by R. Adams to T. Colley, a merchant at Pattapoli, and Phillips in 1658 speaks of punch as "a kind of Indian drink." Punch bowls did not appear in England until after the Restoration. In early specimens, such as this example, the indented rim is not removable; but in the contemporary evidence of Anthony Wood, it is stated that Monteiths (*i.e.*, punch bowls with a removable indented rim) were so shaped "to let drinking glasses hang there by the foot" (1683).

The example illustrated resembles two other bowls, one of which (dating from the same year and engraved with similar Chinese decoration) was in the collection of the late Mr. J. Pierpont Morgan.* The present example is, however, larger, more elaborate and fitted with handles. Even closer is the resemblance to the bowl in the possession of Mr. F. S. Holdsworth (dated 1688), which has handles and a similar raised and chased foliage border and similar Chinese decoration in the eight broad panels.

* Illustrated in the *Illustrated History of Plate*, Vol. II, page 798.



Fig. 89.



Fig. 90.

A CHARLES II SILVER GILT JAR AND COVER.

Fig. 91.

A silver gilt vase and cover embossed and chased with arabesque foliage and acanthus leaves on a matted ground. The cover is surmounted by a knob of foliage.

Height, $7\frac{1}{2}$ in. Weight, 13 ozs. 8 dwts.

Maker's mark, "JH" with *fleur de lys* below.

Circa 1665.

(From the collection of the Earl of Home. Exhibited at South Kensington, 1862.)

The sets of silver beakers and vases for decorative purposes which appear early in the reign of Charles II, like similar Dutch *garnitures*, were modelled upon the sets of Chinese porcelain vases which were imported into Holland by the middle of the 17th Century. These beakers and jars were sometimes of large size; the Duke of Rutland possesses a set of six, $21\frac{1}{2}$ in. high, and a jar in the possession of the Duke of Portland measures $17\frac{3}{4}$ in. high. Other sets are in the collections of the Marquis of Breadalbane, the Earl of Yarborough and Lord Sackville. The jar in this collection, like others of this type, is of Chinese form, tapering downwards from the shoulder and having a cover surmounted by a knob, and is embossed and chased with acanthus scrolls and leaves.

The fact that these vases are often not hall-marked or dated, and only bear the mark of the maker is explained by Mr. Starkie Gardner,* "Most of the existing examples were made for highly-placed families, who were influential enough to evade the laws which exempted the Church, or the service of Royalty, from payment."

A CHARLES II SILVER GILT CUP AND COVER.

Fig. 92.

A silver gilt cup and cover with scroll handles, decorated with a band of vertical acanthus leaves round the lower part of the body, and having a rosette of foliage on the cover, surmounted by a knob consisting of a melon and foliage. It is engraved with a contemporary coat-of-arms in a lozenge, surrounded by plume mantling.

Height, 7 in.; diameter, $6\frac{1}{4}$ in. Weight 33 ozs. 15 dwts.

Maker's mark "I.N" over a mullet in shield-shaped indent.

London, 1678.

(From the collection of Lord Braye.)

Bowls and cups with covers appear in early accounts and inventories, and existing examples are often classified under specific names, such as caudle and posset cups and porringers, but it is doubtful whether they were restricted to the hot drinks so much in vogue in the 17th Century, important examples being intended rather for display than for use. The term posset or caudle cup is applied to cups constricted below the rim, occasionally accompanied by a plateau. The straight-sided type is termed a porringer.

The two-handled cup of the first half of the 18th Century, which follows the earlier wide porringer-shaped cup, has a deep bowl divided into two parts by a moulded rib, scroll-shaped handles and a domical cover.

This two-handled cup and cover closely resembles many other well-known contemporary examples, such as the silver-gilt cup presented by the citizens of Gloucester to the 3rd Marquess of Worcester in 1672, and a cup in the Victoria and Albert Museum, dated 1676-7 (51-1865).

* *Old Silver Work from the XV to XVIII Centuries*, page 74.



Fig. 91.



Fig. 92.

A JAMES II SILVER GILT CUP AND COVER.

Fig. 93.

A silver gilt cup and cover of cylindrical form (one of a pair), the lower part ornamented with eight trefoils in cut card-work upon a matted ground and the base with an applied band.

The cover, rising in three tiers, also has a trefoil design in cut card-work, and is surmounted by a vase-shaped ornament; the edge is strengthened with applied cut cabling; the foliated scroll handles have chased bead and reel ornament.

Height, $8\frac{3}{4}$ in.; diameter, 6 in. Weight of the pair, 100 ozs. 14 dwts.

Maker's mark, "E.G." with an anchor between.

London, 1686.

(From the collection of the Duke of Hamilton.)

The body of this cup closely resembles that purchased by Samuel Pepys as a present to Mr. Coventry in 1660; the design of the applied trefoil ornament on the base is almost identical. A similar cup, dated 1673, is illustrated in Cripps' *Old English Plate*. The cup illustrated was made in 1686, but its fellow from the Duke of Hamilton's collection is a reproduction made by John Swift in 1750.

The principal decoration is obtained by cut card-work, in other words, silver sheet applied to the surface of the article, the use of which became more frequent after 1697.

A WILLIAM III SILVER GILT SIDEBOARD DISH.

Fig. 94.

The centre engraved with the arms of Holles, impaling Eastley, Scopham, Hanham, Denzell, Gilbert, Clare, Sergeaux, Bulbeck, Vere, Sandford and Badlesmere, surrounded by the Garter and motto.

Diameter, 20 in. Weight, 83 ozs. 16 dwts.

Maker's mark, "Vn." in a heart.

1700.

(From the collection of the Duke of Newcastle.)

The Whig families had at the end of the 17th Century attained great wealth and position, and the patronage of the arts was largely in their hands. John Holles, Earl of Clare and Duke of Newcastle (1662-1711) (whose coat-of-arms is engraved on this sideboard dish and upon several other pieces in this collection), the eldest son of Gilbert Holles, third Earl of Clare, took an active part in promoting the accession of William III. He married Lady Mary Cavendish, third daughter and co-heiress of Henry, second Duke of Newcastle, who on her death in 1691 left him the bulk of the estate. A few years later he succeeded to the estates of his kinsman, Denzil, third Lord Holles of Ifield. Holles was now one of the richest and most powerful men in the kingdom, and was created Duke of Newcastle in 1692. He entertained William III at Welbeck sumptuously in 1695, and was in 1705 appointed Lord Privy Seal.



Fig. 93.



Fig. 94.

A QUEEN ANNE WINE URN.

Fig. 95.

Shaped as a vase, decorated with bands of fluting edged with small punched foliage ornaments, engraved with the arms of Holles impaling Eastley, Scopham, Hanham, Denzell, Gilbert, Clare, Sergeaux, Bulbeck, Vere, Sandford and Badlesmere, with Garter motto and ducal coronet, surrounded by chased foliage and scroll work. The handles are designed as boldly chased lions' masks holding rings, and the tap formed as two dolphins issuing from a mask.

Height, $24\frac{1}{2}$ in. Weight, 308 ozs. 10 dwts.

By J. Ward.

London, 1702.

(From the collection of the Duke of Newcastle. Exhibited at St. James's Court in 1902, and illustrated and described in the catalogue by Mr. J. Starkie Gardner, Plate LXXXV, Fig. 1.)

Wine fountains, which do not appear until the Restoration, and the wine cisterns which sometimes accompany them, were the largest and most important examples of plate during the late Stuart and early Georgian period. At the beginning of the 18th Century they seem to have been in the possession of all ducal families; the present wine urn was made for the Duke of Newcastle, and the other well-known examples were made for the Dukes of Cumberland, Portland, Devonshire, Rutland and Marlborough.

These wine fountains, as Sir C. F. Jackson* writes, "are magnificent examples of English goldsmiths' work of the time of Queen Anne, and are fully characteristic of the period to which they belong; yet, while they are in no sense plainly designed they are quite free from the overladen and incoherent ornamentation which came into fashion a quarter of a century later."

The ornament shows the changes necessitated by the enforced use of the Britannia quality of softer metal. Small regular ornament, obtained by the use of punches, had appeared on earlier work, but now became more general and vertical flutes were introduced. As Sir C. J. Jackson writes:—

"A fashionable way of ornamenting plate in the reign of Queen Anne was by hammering "into the face of an article vertical concave flutes rounded at each end. It was a great "departure from the *repoussé* decoration composed for the most part of flowing lines, which "had prevailed a few years earlier. Notwithstanding its rigid appearance, it has a pleasing "effect when used in moderation and in conjunction with a sufficiency of surface differently "decorated or left plain."

* *Illustrated History of English Plate, Vol. II, page 292.*



Fig. 95.

A WILLIAM III SILVER GILT PILGRIM BOTTLE.

Fig. 96.

One of a pair, engraved with the arms of Holles impaling Eastley, Scopham and De Vere, with Garter, motto and ducal coronet, and boldly chased on the shoulders with male masks in relief, from the top of which are attached chains connected to trefoil loops on the stopper.

Height, $16\frac{1}{2}$ in. Weight of the pair, 208 ozs. 3 dwts.

By John Boddington.

London, 1699.

(From the collection of the Duke of Newcastle.)

In *Old Silver Work from the XV to XVIII Centuries*, one of this pair of pilgrim bottles is shown in *Plate LXXXVII, Fig. 1*. They are described as follows (*page 78*):—

“The pilgrim bottle or hunting flask, a flattened elliptical gourd-like vessel with long neck, stopper, handles and suspended by chains, is of great antiquity. In early times and for actual use it was probably of leather or pewter, in the manufacture of both of which the English excelled. For decorative purposes it was made everywhere in Italy, and by Bernard Palissy in France, of pottery. Exalted as it was in the 14th and 15th Centuries into an ornament of the buffet, silver was not thought too rich to use in their production, though they retained the handles and chains of the humble traveller’s companion, which in form they simulated.

“In the Pitti Palace, at Florence, are specimens in gold, with sunk translucent enamels, for long attributed to Cellini. In England they are frequently found in old inventories, usually described as flagons, probably from *flacon*. Sir John Fastolfe possessed ‘two flagons of silver with gilt verges and the cheynes enameled in the myddes 9 c ounces.’ In the Haddon Hall accounts of 1623, are two ‘Guilt Flaggons with chaines.’ In the Tower inventory of 1649, there are 10 flagons with chains.

“Of actual existing specimens, the pair of silver gilt in the Louvre, presented by Henri III to the Knightly Order of St. Esprit, is almost identical with the pair belonging to the Duke of Newcastle. The design is comparatively simple, the sole decoration of the body being the engraved arms and the two small mouldings round the neck.

“In the Victoria and Albert Museum is a small model of one, labelled English, of the year 1546. The Duke of Rutland has a pair marked ‘R.C.’ with acanthus leaves and masks, dated 1683. Another pair belongs to the Duke of Portland, and is engraved with the arms and supporters of Harley, Earl of Oxford and Mortimer, dated 1692. The Duke of Devonshire possesses two pairs, one of Dutch manufacture about 1700, and another of grander proportions weighing 800 ozs., bearing the arms of the Earl of Burlington, and made by Anthony Nelme in 1715. Another pair, almost identical, is at Windsor, made at about the same date.”



Fig. 96.

A GEORGE II SILVER GILT CUP AND COVER.

Fig. 97.

Of undulating outline with flutes enriched with scale, guilloche and other patterns. The cover is surmounted by a fruit and calyx. The handles are formed of twining snakes, the foot panelled and scaled. Engraved with contemporary coat-of-arms.

Height, 15 in. Weight, 75 ozs. 14 dwts.

By Paul Lamerie.

London, 1737.

(From the collection of the Countess of Warwick.)

This cup was originally the property of Henry, fourth Baron Maynard. The sixth Baron was created Viscount Maynard in 1766, which title by special remainder devolved upon his third cousin and heir, Sir William Maynard. Lady Warwick inherited this cup as elder daughter and heir of the Honble. Charles Maynard, son of the last Viscount Maynard.

In the catalogue of the Loan Collection of *Old Silver Work of the XV to XVIII Centuries* a cup, lent by Earl Cowper, is illustrated which is practically identical with the present example, and is by the same maker and of nearly the same date. It is described as follows:—

“During the interval the style of Louis XIV had passed away and its place had been filled “by the rococo of Louis XV, of which this cup is a rare and perhaps matchless English example. “It admirably illustrates the peculiar type of shell design which gave the style its name. The “high swelling cover is surmounted by a fruit and calyx, and the body of ogee outline has flutes “enriched with money, guilloche and other patterns, seated in swirled and matted receptacles. “The handles are formed of realistic twining snakes which appear to penetrate the vase, and “the foot is panelled and scaled.” (Page 86.)

Sir Charles Jackson in his *Illustrated History of English Plate*, also illustrates and describes Lord Cowper's cup (*Vol. II, page 730*) which is dated 1739-40.

The following extract from Mr. Montagu Howard's book, *Old London Silver*, relative to the marks used by Paul Lamerie, may be of interest:—

“He began in 1712, with the mark of the first two letters of his surname  , marking “the Britannia standard only. He made no change till 1732, when he registered his initials  “for the sterling standard, and when all the marks were changed in 1739, he registered  in italics. He died in 1751.

“There were other marks of LA and PL of about the same period, one  of John “Ladyman, a spoonmaker, registered in 1697, was mostly previous to Lamerie's time, as the “last piece known was 1713. Another was  of John Laughton, also registered in 1697, “but the mark most often taken for Lamerie's was  of Pierre Platel. This was in use “from 1697 to 1720, but Lamerie's mark during that time was LA and not PL. Other marks “were  of Gabriel Player, 1700, and  of Francis Plumley, 1715, but they were without “the crown which is always found with Lamerie's mark, and were also not the right letters for “Lamerie at that time.”



Fig. 97.

A GEORGE II SILVER GILT CUP AND COVER.

Fig. 98.

Of cylindrical form, both the cup and cover decorated with acanthus leaves and ornamented with a considerable amount of applied chased work, consisting of figures of the infant Bacchus, scrolls, vine leaves and grapes.

Height, 13 in. Weight, 73 ozs. 8 dwts.

By Paul Lamerie.

London, 1750.

(From the collection of the Earl of Denbigh. Exhibited at the Burlington Fine Arts Club, 1920-1.)

The Earl of Denbigh inherited this cup from Rudolph, eighth Earl, who obtained it through his first marriage (in 1846) with Miss Pennant, great grand-daughter of the antiquary, Thomas Pennant, of Downing and Bychton, co. Flint.

A somewhat similar cup, dated 1742, also by Paul Lamerie, is in the possession of Earl Cowper, in which the whole surface of the bowl, foot and cover is decorated with voluted scrolls and branches of vine laden with grapes (amongst which a youthful Bacchus kneels beside a bowl which he is filling with grape juice). This was exhibited at the loan collection of old silver work and is described both by Mr. Starkie Gardner, and by Sir Charles Jackson in his *Illustrated History of English Plate* (Vol. II, p. 720).

Paul Lamerie filled an unique position in his trade; other contemporary craftsmen produced as good work, but from about 1720 until his death in 1751, he was the most prominent silversmith. The number of fine pieces bearing his marks and the names of his patrons are evidence of his high reputation. Since the middle of the 18th Century much silver plate has been melted down to be remade in the fashion prevailing at the time, but examples of Paul Lamerie's art have almost invariably been spared, a fact which helps to account for the large quantity of his silver which survives.

An impression prevails that Paul Lamerie was the principal—if not the only—exponent of the rococo, and that his work was always in that style. As the leading silversmith he naturally followed the varying fashions, but numerous examples exist of silver of plain design which bear his marks. In the earlier part of his career the engraved and chiselled ornament in the Louis XIV style was in vogue; and this was gradually replaced by the rococo of Meisssonier and other French designers. He was influenced by both fashions in common with other English makers. Paul Lamerie at the latter part of his career favoured realistic ornament, as in the example here illustrated. This style reappeared in England at the beginning of the 19th Century, when examples made by Lamerie half a century earlier were closely imitated.

It is uncertain whether Paul Lamerie was an immigrant or whether he was the son of an earlier refugee. He is said to have married the daughter of Pierre Platel, another well-known silversmith.



Fig. 98.

A GEORGE II SILVER GILT CIRCULAR SALVER.

Fig. 99.

A silver gilt circular dish with fluted and scalloped borders, engraved with contemporary ornament and also in the centre with a coat-of-arms.

Diameter, $7\frac{3}{4}$ in. Weight, 14 ozs. 3 dwts.

By Paul Lamerie.

London, 1735.

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

This salver by Paul Lamerie, and a salver dated 1734, in the possession of Lord Swaythling, show in the engraved ornament the beginning of the rococo manner in the fantastically treated shells.

A GEORGE II SILVER GILT CIRCULAR DISH.

Fig. 100.

A silver gilt circular dish (one of a set of four), with fluted and scalloped borders.

Diameter, $8\frac{1}{4}$ in. Weight of the set, 59 ozs. 8 dwts.

By David Willaume.

London, 1729.

(From the collection of the Duke of Hamilton.)

The engraved crest is not contemporary, it represents the oak tree of the Hamiltons with the escutcheon of Chatelherault, namely, three *fleur de lys*, with the label of an eldest son.

For upwards of a century from the reign of Charles II, it was usual to decorate bowls and plates with a succession of embossed radiating lobes with scalloped edges; sometimes this decoration was applied to the edges only and sometimes was continued to the centre of the dish. After 1720, instead of the scalloped edges a flat surface appears outside the radiating lobes, the edge of which is shaped and ornamented with applied chased gilt ornamentation.



Fig. 99.



Fig. 100.

A WILLIAM & MARY SILVER GILT TRENCHER SALT.

Fig. 101.

A silver gilt trencher salt (one of a pair), convex in section and ornamented with alternating bold concave and convex gadrooning.

Diameter, $2\frac{3}{4}$ in. Weight of the pair, 6 ozs. 12 dwts.

Maker's mark, "DA" crowned.

London, 1690.

(From the collection of the Duke of Leeds.)

The salt, or, as it is now usually termed, salt cellar* was the principal article of domestic plate upon the table until the middle years of the 17th Century, and upon it goldsmiths displayed their greatest skill. As, until after the middle of the 17th Century, salt was obtained by the costly process of evaporation from sea water, the importance of the salt-holder remained until the discovery of salt mines in 1670. Towards the close of the reign of Charles I, the salt declined in importance, and trencher salts, made for use not display (of which an example, dated 1603, is known), took their place upon the table.

Haddon Hall accounts characteristically record the exchange in 1631 of one of the great gilt double salts for four trencher salts and other articles. Early trencher salts, circular, triangular or octagonal in plan, were quite plain; in the reign of William III they are slightly larger and enriched with simple ornament, such as gadroon. A salt somewhat similar to *Fig. 101*, by Peter Harrache, resting on a moulded base, and dated 1694, is illustrated in Sir C. Jackson's *Illustrated History of English Plate*, Vol. II, page 568.

A GEORGE II SILVER GILT SALT.

Fig. 102.

A silver gilt circular salt (one of a set of four), the bowl decorated with eight applied vertical leaves, the necking enriched with blossoms and the foot with an ogee moulding enriched with vertical foliage. Engraved inside with a contemporary coat-of-arms.

Diameter, 3 in. Weight of the set, 26 ozs. 3 dwts.

By John le Sage.

London, 1729.

A set of identical salt cellars, bequeathed by Sir Edgar R. S. Sebright, Bart. to the Victoria and Albert Museum, and bearing the London hall-mark of 1730-1, were made by another silversmith, Paul Crespin, and a plainer, but very similar, set of four, bearing the hall-mark of 1728-9, by Louis Cuny, also form part of the same bequest. The type is interesting as showing the development from the earlier plain trencher salt to the circular bowl standing on feet.

THREE GEORGE I SILVER GILT CASTERS.

Fig. 103.

Three plain octagonal casters with moulded borders, the tops pierced with foliage and surmounted by gadrooning, engraved with Royal Arms and cypher of George I.

Height of the two smaller ones, $6\frac{1}{2}$ in.; the larger one, $8\frac{3}{4}$ in. Weight of the set, 41 ozs. 7 dwts.

By Louis Mettayer.

(From the collection of Lord Methuen.)

London, 1714.

Examples exist of Elizabethan and Jacobean standing salts in which the upper part has a pierced receptacle for pepper, but separate casters or dredgers do not appear before the latter part of the 17th Century. Early casters are mostly cylindrical in form, and in the first part of the 18th Century, a pear-shaped outline appears, narrowing towards the top, and these are in sets of three. The upper part or cover is pierced in patterns representing flowers or scroll work.

The casters in this collection were made in the year 1714, in which Sir Paul Methuen (1672-1757) was appointed Ambassador to Spain and Morocco, and created a Privy Councillor. Being part of his ambassadorial plate, they are engraved with the Royal Arms.

* Cellar is a corruption of the old English Saler, O.F. Salière, a salt-holder, so "salt-cellar" is really a duplication.



Fig. 101.



Fig. 102.



Fig. 103.

A WILLIAM & MARY SILVER KETTLE STAND.

Fig. 104.

A silver kettle-stand, the stem of baluster form resting on a tripod, engraved with a crest and coronet of the Earls of Exeter.

Height, 2 ft. 4 in. Weight, 191 ozs. 16 dwts.

Circa 1700.

(From the collection of the Earl of Exeter.)

No similar piece to this kettle stand is known. It was made for John, sixth Earl of Exeter (1674-1721), chief Butler at the coronation of Queen Anne, who married in 1699 for his second wife, the daughter and co-heir of Sir John Brownlow, third Baronet. When this kettle stand was disposed of, with pictures and other works of art from Burleigh House in 1888, it was described as being of silver gilt.* Unfortunately, a London silversmith removed this gilding, an act of vandalism by no means infrequent, for which the excuse was that silver was more suitable for the American market.

* Prior to the discovery of electro gilding in the early part of Queen Victoria's reign, the process of gilding silver consisted of first making a mixture of gold and mercury, with which the silver article, when red hot, was painted; the mercury then eats into the silver taking the gold in with it, and evaporating, leaves the gold in the silver; in other words, the gold becomes an integral and permanent part of the surface of the silver. This is sometimes called fire-gilding, but for some unknown reason is generally referred to as "water" gilding. The use of heated mercury is injurious to health and the trade is carried on under restrictions.



Fig. 104.

A GEORGE I SILVER TEA POT.

Fig. 105.

An octagonal silver tea pot, pyriform in section, with straight spout, having a plain moulded base and moulded domical top, the handle of wood fitting into two sockets, to the upper of which the lid is hinged.

Total height, $6\frac{1}{2}$ in. Weight, 15 ozs. 10 dwts.

By Richard Watts.

London, 1715.

Tea was first imported by the Dutch merchants from Bantam, where it was brought by Chinese merchants from Amoy about 1610. It was first mentioned as a drink in France in 1635, and in England during the Commonwealth; and the *Mercurius Politicus* for 1658 (23rd September) speaks of "that excellent drink called by the Chinese Teha, and by other nations Tay *alias* Tee"; but tea drinking did not come into fashion until the reign of Charles II, when it made such rapid progress that though Pepys mentions it as unknown to him before 1660, the East India Company imported in 1678, 4,713 pounds.

The earliest known silver tea pot having a tapering body and high conical lid is in the possession of the Victoria and Albert Museum, and dates from 1670. It bears the arms of the East India Company, and of George, Lord Berkeley, recorded by an inscription as having presented it to the Company. Other examples of a somewhat later date are not infrequent. The small melon-shape appears about 1685, and a great number of tea pots were made in the reigns of Queen Anne and of the first two Georges. These are rarely ornamented until after the Britannia quality enforcement was removed in 1720.

A very similar tea pot to *Fig. 105*, also having a bulbous octagonal body and domed lid (made by Jonathan Lambe and Thomas Tearle), is in the Victoria and Albert Museum; the spout is, however, curved.

A GEORGE I SILVER COFFEE POT.

Fig. 106.

An octagonal silver coffee pot, tapered in shape, with curved spout. The wooden handle is fitted into two sockets, to the upper of which the lid with domed top and small finial is hinged.

Total height, $14\frac{1}{4}$ in. Weight, 24 ozs. 10 dwts.

Maker's mark, "FA" in shaped shield.

London, 1718.

The use of coffee in England was first known about 1657, when a Turkey merchant brought from Smyrna to London, Rosee, a youth who prepared coffee for him every morning. Later Rosee set up a coffee house, and his hand-bill setting out the virtues of coffee is extant.

The earliest known coffee pot, in the Victoria and Albert Museum, dated 1681, has a tall tapering body and conical lid. In early examples the spout is set at right angles to the handle. Occasionally coffee pots are octagonal in plan, and these are the most prized.

Coffee and chocolate pots were very much the same in shape, but in the coffee pot the handle is on the opposite side to the spout, whereas in the chocolate pot the handle is fixed about one-third of the total circumference to the left of the spout, and in addition the finial is usually hinged so that a stick can be inserted to stir up the chocolate. The example illustrated possesses the unusual feature of the flat sides being ingeniously rounded off at the junction of the body and the lid, the circular shape providing a better fit.

A GEORGE I SILVER HOT-WATER JUG.

Fig. 107.

A silver hot water jug of pyriform outline on a spreading concave base, the dome-shaped top surmounted by a small finial. There is a hinged cover over the mouth of the spout. The jug is engraved with a double crest enclosed within a cartouche supported by floral work.

Total height, 11 in. Weight, 26 ozs. 11 dwts.

By Daniel Sleamaker.

London, 1717.

Hot water jugs appear simultaneously with tea, coffee and chocolate pots; hot water jugs are, however, rarely found octagonal in plan.

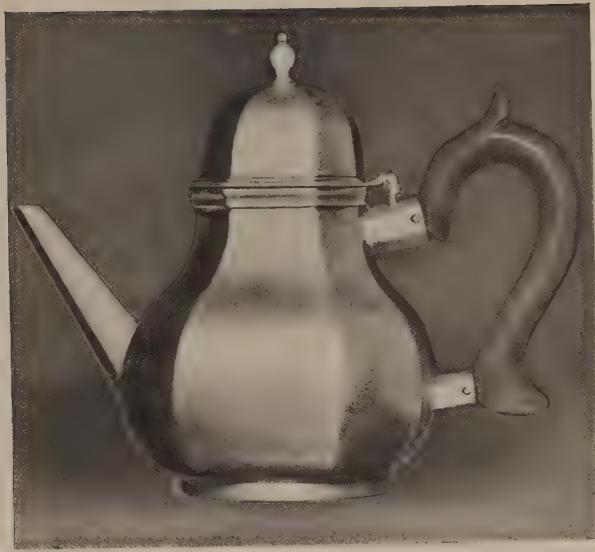


Fig. 105.



Fig. 106.

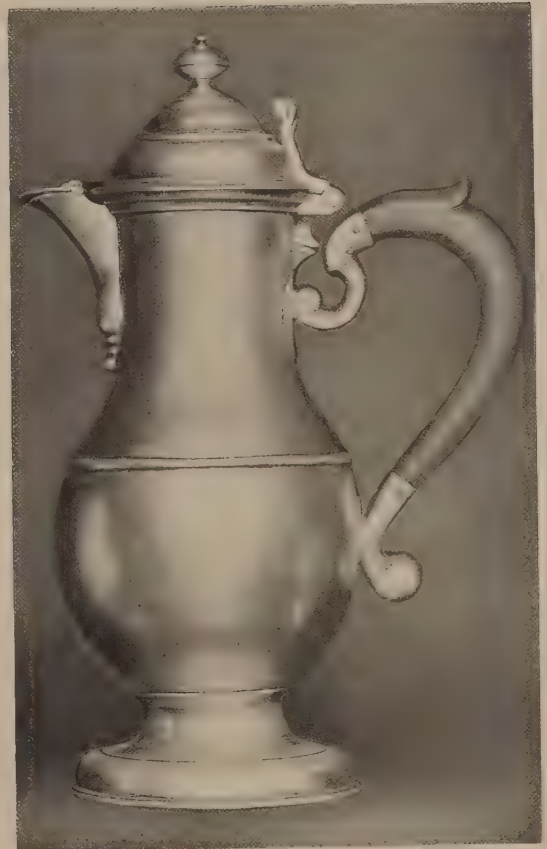


Fig. 107.

A GEORGE I SILVER CREAM JUG.

Fig. 108.

A bulb-shaped silver cream jug on a low moulded base, with applied spout and plain scroll-shaped handle.

Height, 3 in. Weight, 3 ozs. 11 dwts. By William Hemming.

London, 1719.

Sir C. J. Jackson writes that "when tea was first introduced into this country it was imbibed in the Chinese manner without the addition of any other fluid, and small jugs for milk and cream, as accompaniments of the tea pot are not found of earlier date than the 18th Century."

From the reign of George II they are usually supported on three small feet instead of upon a base, as in the example illustrated.

A GEORGE I SILVER TEA CADDY.

Fig. 109.

An octagonal silver tea caddy (one of a pair) pear-shaped in form, with moulded base and sliding top, engraved with a contemporary coat-of-arms.

Height, 5½ in. By Glover Johnston.

London, 1716.

A GEORGE I SILVER SUGAR BOWL.

Fig. 110.

A circular silver sugar bowl on low moulded base, with movable top engraved with a contemporary coat-of-arms. (*En suite* with pair of tea caddies, Fig. 109.)

Diameter, 4 in. Weight of the three pieces, 12 ozs. 10 dwts.

By Glover Johnston.

London, 1716.

The fashion of sweetening tea was not introduced till the end of the first quarter of the 18th Century, when these bowls, designed to contain sugar, first appear. The cover protected the sugar, and when inverted could be used as a stand. These bowls are often found without covers and are termed slop basins. It is, however, doubtful if slop basins were known; probably examples which are described as slop basins are sugar basins which have lost their covers.

A GEORGE II SILVER TRAY.

Fig. 111.

A plain oblong silver tray with shaped corners and sides slightly incurved, standing on four rounded feet ornamented with leaves, and engraved with a contemporary coat-of-arms surrounded with an elaborate design of scrolled strap work, figures and leaves.

Length, 20 in.; width, 16 in. Weight, 95 ozs. 13 dwts.

By Robert Abercrombie.

London, 1733.

Salvers were used during the 17th Century, but the more modern or tray type does not appear until the beginning of the 18th Century. Probably their first use was for carrying the necessary accessories for serving tea. The large plain surface afforded an excellent opportunity for the display of the coat-of-arms of the owner, which, as in this example, was often surrounded by elaborate ornament. The art of the engraver found its highest expression on silver trays during the first half of the 18th Century. Hogarth's chosen profession was that of an engraver, and he was largely employed in engraving coats-of-arms upon silver. He was apprenticed to Ellis Gamble, a well-known silversmith, and later worked for Paul Lamerie and others. His first picture was not painted until 1728, and it is known that he continued to engrave plates after his marriage in 1730. The tradition that this salver was engraved by him is, therefore, possibly correct, as the mantling closely resembles his style.

The coat-of-arms is that (rightly or wrongly) assumed by John Scales Barrington, of Hatfield Broad Oak, co. Essex (born 1693, died 1756), the quarterings being:—

- | | |
|--|---------------|
| 1. Quarterly—1 and 4, Barrington; 2 and 3, Scales. | 4. Nevill. |
| 2. Pole. | 5. Montacute. |
| 3. Plantagenet, Duke of Clarence. | 6. Beauchamp. |

The quarterings came into the Barrington family by the marriage of Sir Thomas Barrington, of Barrington Hall, Essex (who was knighted by Queen Elizabeth), with Winifred, daughter and co-heir of Henry Pole, Lord Montacute. The ancient family of de Scales became extinct at the death in 1640 of the seventh Baron Scales.

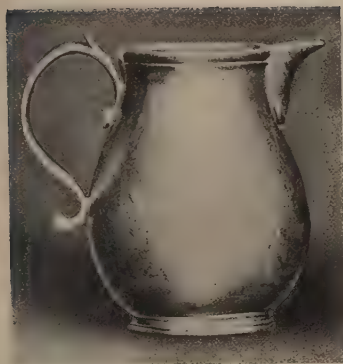


Fig. 108.



Fig. 109.



Fig. 110.



Fig. 111.

A GEORGE III TORTOISESHELL CASE OF TEA CADDIES AND SPOONS.

Figs. 112 to 115.

A tortoiseshell case with chased silver rococo mounts, containing :—Two highly decorated urn-shaped silver tea caddies, twelve tea spoons, three mixers with pierced bowls, one pair of tongs.

Weight of the silver, 38 ozs. 7 dwts.

By Burrage Davenport.

London, 1771.

The word caddy is derived from Kati, a Malay word for a pound weight, the term being first applied to the small box in which tea was originally imported into England. Silver boxes or caddies were designed specially to contain tea. Caddies first appear early in the 18th Century, and the design follows the usual evolution of silver work. Attention was also bestowed on the lock-up boxes made to contain these silver caddies; frequently they were of wood covered with shagreen, many were entirely of silver, and more rarely of tortoiseshell, mounted with silver. The urn-shaped caddy illustrated shows the revolution in design which took place, as a result of the classic revival, after the accession of George III.

Sugar tongs were introduced early in the 18th Century, at first being similar to the fire tongs of the period.

The spoon with a perforated bowl and the long handle with a pointed end is peculiar. It has been suggested that the long pointed stem was used for clearing out the spout, and that the tea was poured out through the perforations in the bowl.



Fig. 112.



Fig. 113.



Fig. 114.



Fig. 115.

A GEORGE II SILVER GILT STANDISH.

Figs. 116 and 117.

A silver gilt standish, consisting of an oval tray with cast and chased ornamented borders, the centre part engraved. Two long depressions are sunk in the tray for sealing wax, and three round sockets for the ink pot, sand caster and hand bell. All three of these are ornamented with engraving, and the bell is engraved with an Earl's coronet and crest. In the top of the ink pot are holes for pens, and the top of the sand caster is perforated. The standish rests on four lion paw feet.

Length, 9½ in.; width, 8 in. Weight, 34 ozs.

By Paul Lamerie.

London, 1736.

(From the collection of the Earl of Shaftesbury.)

One of the earliest known silver inkstands (or standishes, as they were originally termed) consists of small cylinders for ink pot and sand caster, and cylindrical receptacles for pens, all fixed to a base plate, and a handle by which it could be carried about. This object, dating from 1630, is illustrated in the *Illustrated History of Plate*, Vol. II, page 902. Later the standish included a dished receptacle for sealing wax, and sometimes a hand-bell or taper holder. In an advertisement in the *London Gazette*, November 30—December 4, 1714, "One round silver standish with silver boxes for ink and sand," is mentioned; and one belonging to Dean Swift is described in his will, dated 1740, as follows: "My large silver standish consisting of a large silver plate, an ink pot, a sand box and bell of the same metal."

There are several inkstands of Paul Lamerie's make dating shortly after the first quarter of the 18th Century. An example illustrated in the *Illustrated History of English Plate* (dated 1732-3) also consists of an oval tray resting on four scroll feet, and having two long concave receptacles for sealing wax, and between these three sockets, in which are fitted an ink pot, a sand caster, and a hand-bell. The example in this collection is similar in design but considerably more ornate. Both design and workmanship of the ornamental borders to the tray are of the highest quality.



Fig. 116.

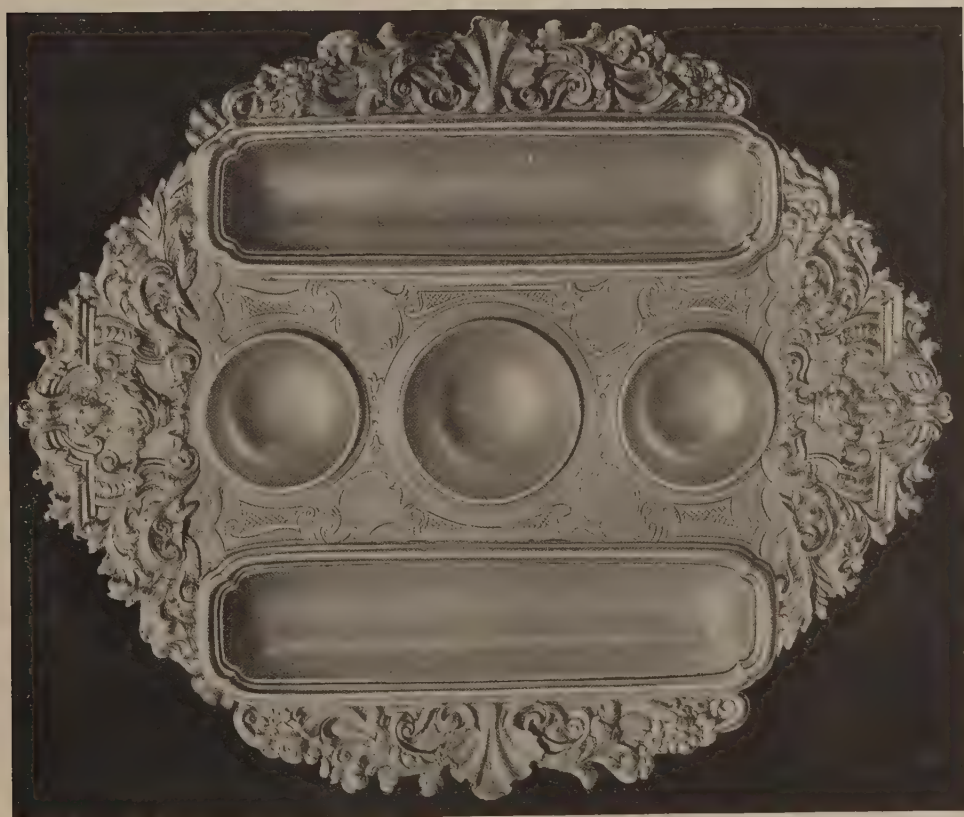


Fig. 117.

A CHARLES II SILVER GILT CANDLESTICK.

Fig. 118.

(One of a pair) the stem formed of clustered engaged columns on plain square plinths, embossed with a crowned cypher of Charles II.

7½ in. high. Weight of the pair, 47 ozs. 2 dwts.

Circa 1665.

(Exhibited at the Burlington Fine Arts Club, 1901, and illustrated in the catalogue.)

These candlesticks, which were originally the property of King Charles II, came into the possession of Frederick, fourth Marquis of Londonderry, and were left by him to his wife, who bequeathed them to her son, the seventh Viscount Powerscourt. Sir C. J. Jackson in his *Illustrated History of English Plate*,* illustrates these candlesticks, and accounts for the pattern by explaining that a number of domestic candlesticks were made shortly after the Restoration "contemporaneously with the short-lived revival of Gothic art in the manufacture of communion plate." The description of them is as follows:—

"The earliest candlesticks of the Charles II period are formed as clustered columns on a "broad base. An example is the pair belonging to Lord Powerscourt. The pillar consists of a "cluster of eight small engaged columns arranged in a rectangular form with moulded capital, "base and midway band, a kind of reproduction in miniature of a 13th Century Gothic pillar. "Below the moulded base, the pillar is continued with a cylindrical section to the bottom of a "circular concavity in the upper surface of the supporting plinth; the junction of the cylindrical "section with the moulded base being masked by a projecting lobed plate. The plinth is "rectangular, edged by a wide and deep ogee moulding, and has a small astragal-edged base "plate. On one side of the plinth is embossed C.R. under the Royal Crown. The candlestick "is 7 in. high. There are no hall-marks, but the Royal Crown and cypher of Charles II is on "the base of each; coupled with the fact that other candlesticks of the same type are known of "about 1660 to 1670, sufficiently warrants the ascribing them to about that date."—*Vol. I, p. 239.*

A WILLIAM & MARY SILVER CANDLESTICK.

Fig. 119.

A silver pillar candlestick (one of a pair), engraved with contemporary reversed cypher.

Height, 8½ in. Weight of the pair, 27 ozs. 9 dwts.

Maker's mark, "TA."

London, 1692.

(From the collection of the late Sir John Robinson.)

Sir C. J. Jackson illustrates an exactly similar candlestick of the same date in his own collection, which he describes as follows:—

"The pillar candlestick . . . has a fluted column, the moulded capital is circular, the "projecting edge of the fixed nozzle is octagonal and is surmounted by a raised circular gadrooned "border which surrounds the candle socket. Beneath the Attic base of the column is a bold "protruding octagonal boss gadrooned on its upper surface. The foot is concave in section and "circular in plan, with a raised gadrooned lower member supported by a bold spreading octagonal "base moulding of which the principal member is also gadrooned. The candlestick is 8½ inches "high by 5¾ inches in width at the base, and bears the London hall-marks for the year 1692-93."—*Illustrated History of English Plate, Vol. II, page 858, Fig. 1117.*

* Vol. II, page 852.

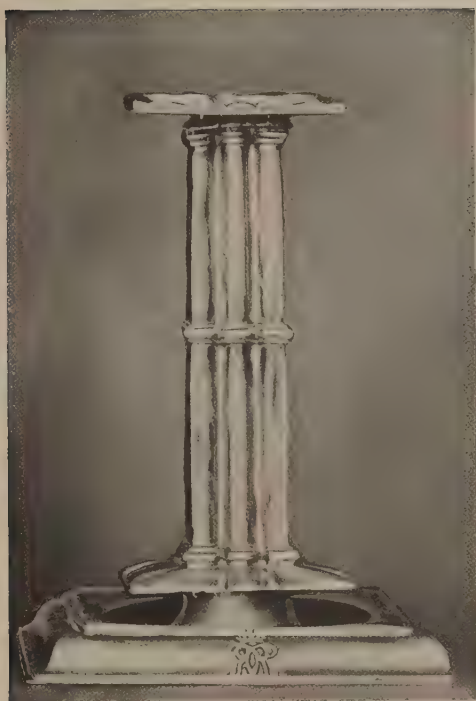


Fig. 118.



Fig. 119.

A GEORGE I SILVER GILT CANDLESTICK.

Fig. 120.

A silver gilt baluster-shaped candlestick, engraved with contemporary crest.

Height, $7\frac{3}{4}$ in.; diameter of base, 5 in. Weight, 36 ozs. 4 dwts.

By Pierre Platel.

London, 1718.

The stem of this candlestick closely resembles stems of 16th and early 17th Century standing cups, and is a type frequently found during the period of the enforced use of the Britannia quality of silver. Pierre Platel, the maker of these candlesticks, was one of the early Huguenot refugees who worked in this country after the Revocation of the Edict of Nantes; he was entered in 1699, and must have quickly attained celebrity, as in 1701 he made the celebrated gold ewer and basin for the second Duke of Devonshire. His mark "P.L."—used when the first two letters of the surname was demanded—is often confused with the mark of Paul Lamerie, when the first letters of the christian and of the surname were adopted.

A GEORGE I SILVER GILT CANDLESTICK.

Fig. 121.

A silver gilt cast and chased candlestick (one of a pair) standing on an octagonal base.

Height, 6 in.; width of base, $3\frac{1}{2}$ in. Weight of the pair, 24 ozs. 16 dwts.

By Thomas Folkingham.

London, 1725.

The ornamentation shows the change which took place after the Britannia Act was removed. The shape of the stem and the chased panel ornament closely follow French work at the latter part of the reign of Louis XIV.

A JAMES II SILVER CHAMBER CANDLESTICK.

Fig. 122.

A chamber candlestick, with circular pan, $4\frac{3}{4}$ in. diameter, reeded on edge, and having a long tapering octagonal handle.

Weight, 7 ozs. 5 dwts.

Maker's mark, "TO" monogram.

London, 1685.

Small bedroom candlesticks were made either in silver, pewter or brass, and found in every household from the late 17th till the end of the 18th Century. The handle of the example illustrated is essentially practical and more convenient to use than the usual finger scroll. There is no movable nozzle and the pan is close enough to the candlestick to catch any dripping wax.

A somewhat similar chamber candlestick, belonging to Exeter College, Oxford, is illustrated by Sir C. J. Jackson, *Illustrated History of English Plate*, Vol. II, page 858, *Fig. 1116*.



Fig. 120.



Fig. 121.

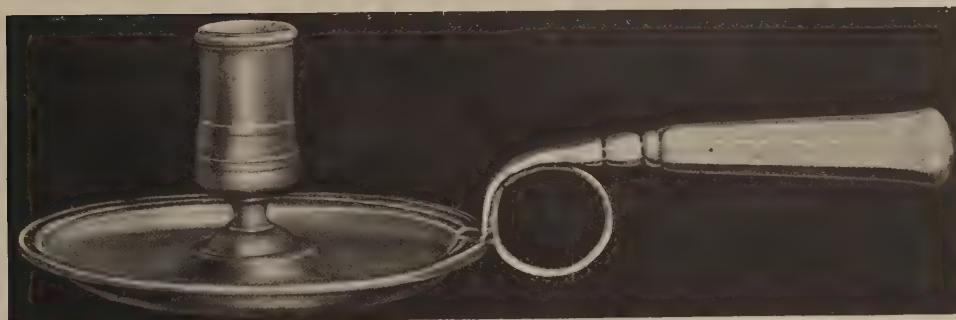


Fig. 122.

TWO GEORGE II SILVER GILT SNUFFER TRAYS.

Figs. 123 and 124.

Each with shaped pans resting upon scroll feet, and with contemporary engraving, the one of a coat-of-arms, and the other of a crest and coronet.

Weight of the one, 7 ozs. 9 dwts.

London, 1729.

Weight of the other, 8 ozs. 5 dwts.

London, 1742.

Both by Paul Lamerie.

Until hard candle wick (which is entirely consumed by the flame of a candle) was invented in the 19th Century, snuffers were necessary to remove the wick as the candle burned. The shape of these and of the trays varied considerably. Paul Lamerie, the most prolific silversmith of the first half of the 18th Century is responsible for a large number. One of these bears his mark "PL" in block letters, and in the other the "PL" is in script.

A GEORGE II SILVER GILT CANDLESTICK.

Fig. 125.

A candlestick (one of a pair) designed by William Kent, of baluster form, octagonal in section, elaborately chased with foliage, husks and shells, the mouldings enriched with classic ornament. The engraving of an Earl's coronet and a crest, enclosed in the Garter, is contemporary.

Height, 12 in. Weight of the pair, 83 ozs. 10 dwts.

By Paul Crespin.

London, 1745.

(From the collection of the Duke of Newcastle.)

The influence of the work of the later Italian architects of the Renaissance, usually termed Palladian, is a feature of English architecture and interior decoration between 1725 and 1750; its effect, however, upon silver is not nearly so universal, although William Kent, its most prominent exponent, made many designs for silver work. In 1744, John Vardy published a book illustrating seventeen designs by Inigo Jones and thirty-three designs by William Kent; amongst the latter are a considerable number of candlesticks, chandeliers and other articles of silver ware. A centre piece made from one of the designs is now in the Victoria and Albert Museum, and another—a gold cup—was also amongst the articles included in the Duke of Newcastle's sale.

The candlesticks (one of which is here illustrated) were designed by Kent for one of his principal patrons, Henry, Earl of Lincoln, K.G., born in 1720, who in 1744 married his cousin Katherine, niece of Thomas Pelham Holles, Duke of Newcastle. The mannerisms characteristic of William Kent appear on every detail of the ornament and the candlesticks themselves very closely resemble the illustration in Vardy.

A SILVER QUEEN ANNE SNUFFER AND STAND.

Fig. 126.

The upright stand has a moulded and gadrooned octagonal base and a gadrooned baluster-shaped stem. The top moulding of the receptacle for holding the snuffer is gadrooned, also the vase-shaped lower part. The snuffer and stand are both engraved with the same contemporary coat-of-arms and bear identical hall-marks.

Height to top of stand, 4½ in. Weight, 10 ozs. 7 dwts.

By Anthony Blatchford.

London, 1704.

Upright snuffer stands were frequent from the latter part of the 17th until the end of the first quarter of the 18th Century; afterwards flat trays became more usual. A very similar upright stand with snuffers of a few years earlier in date is in the Victoria and Albert Museum.



Fig. 123.

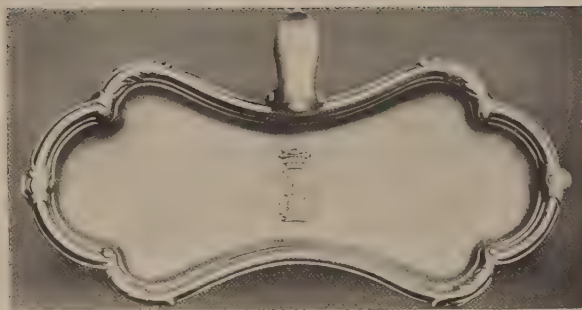


Fig. 124.



Fig. 125.

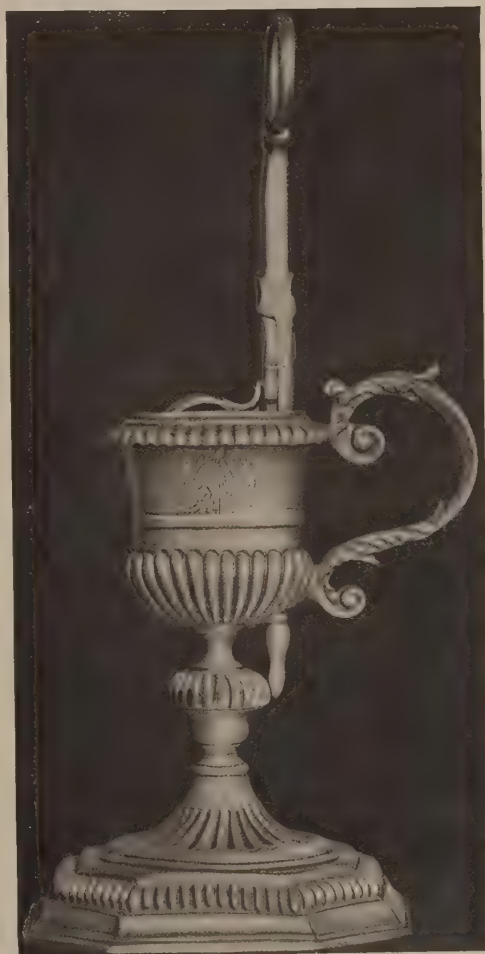


Fig. 126.

A CHARLES II SILVER GILT SHELL.

Fig. 127.

A sweetmeat dish (one of a set of three) in the form of a shell.

Width across, $4\frac{1}{2}$ in. Weight, 5 ozs. 8 dwts.

Maker's mark, "SH" in dotted oval.

London, 1675.

As far back as the 16th Century, the shell was a favourite design with goldsmiths, and was sometimes used as the lid of small sweetmeat boxes. Silver shells were used as sweetmeat trays from the reign of Charles II down to the latter part of the 18th Century. These shells of various dates were imitated so realistically that it is often difficult to distinguish the period except by the date marks.

A CHARLES II SILVER GILT NEST OF TUMBLER CUPS.

Fig. 128.

A nest of six silver gilt tumbler cups and a cover, decorated with panels of matting and reeded borders.

Weight, 12 ozs. 18 dwts.

Maker's mark, "RH" in shaped shield.

London, circa 1670.

(From the collection of the Earl of Home.)

Plain cylindrical bowls have been used as drinking cups from early times, but after the Restoration an extra thickness and weight of silver appears in the base, causing the cup to tumble from side to side until it finally rests in an upright position. These nests of cups, which were probably intended for use when travelling, are rarely met with of English make, but were more frequently produced in Nuremberg and Augsburg.

A GEORGE II SILVER GILT SPICE BOX.

Fig. 129.

A silver gilt octagonal spice box of sarcophagus shape, having two lids hinged in the middle; the centre receptacle for nutmeg having a loose cover. It is enriched with plain mouldings and stands on four lion paw feet. Engraved with a crowned cypher within the Garter.

Length, $4\frac{3}{4}$ in.; width, 3 in. Weight, 13 ozs. 19 dwts.

Maker's mark, "AT," with sun and escallop.

London, 1728.

In the Victoria and Albert Museum (acquired through the National Arts Collection Fund) is an exactly similar spice box, evidently one of the same set, either from the Royal collection, or more probably forming part of ambassadorial plate. Such little boxes were designed to hold the ingredients for the mixing of spiced wines. The whole of one side is reserved for allspice, and the other side is divided, one half being reserved for nutmeg and the other for ginger, the partition being of steel for grinding the former. These three ingredients were mixed according to taste in the centre receptacle, the lids being arranged specially to facilitate that purpose.

Spice boxes, very similar in design, are found in French work of a somewhat earlier date.



Fig. 127.

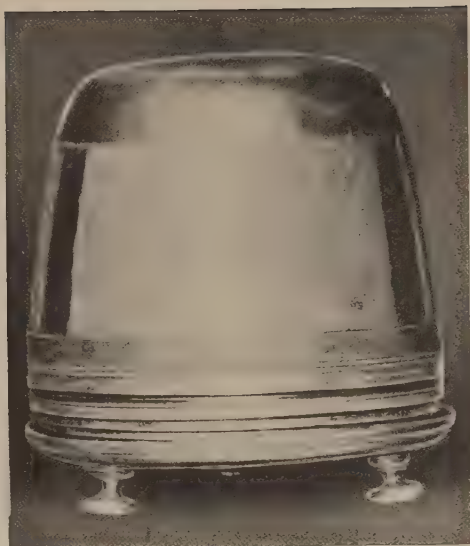


Fig. 128.

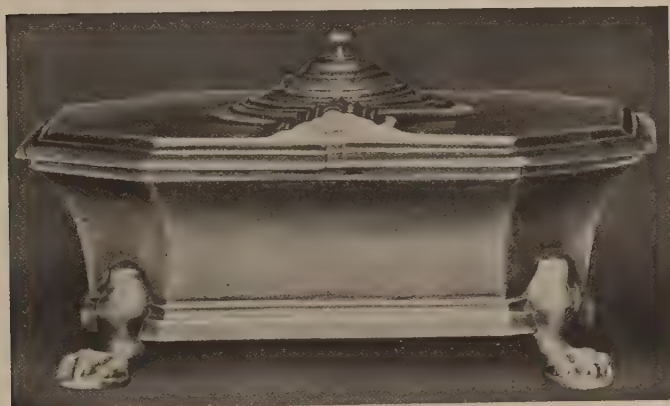


Fig. 129.

A GEORGE II SILVER GILT BELL.

Fig. 130.

A silver gilt bell with baluster handle, with contemporary inscription.

Total height, $5\frac{1}{2}$ in. Weight, 8 ozs. 3 dwts.

By Richard Gines.

London, 1727.

This bell is engraved as follows :—

“This is one of the Bells belonging to the Canopy y^t was borne over King George y^e IInd
“at his Coronation.”

At coronations the Royal canopy was carried by Barons of the Cinque Ports, who are each entitled to one of these bells as a perquisite. The handle is fitted with a slot by which it is suspended.

A SILVER GILT CLOCK.

Fig. 131.

A miniature bell-top 30-hour repeating travelling clock. The movement is constructed in the same manner as a striking two-train bracket clock, with barrels and fusees. The escapement is a verge with balance wheel. The handle at the top of the case is also utilised as a repeater, on pressing which the hours and quarters are repeated. The case is metal gilt, engraved and chased, with mouldings in silver.

Height, $5\frac{1}{2}$ in.

By Tompion.

Circa 1695.

The ornament of this small clock is remarkable for its finish, and is characteristic of Tompion in having columns to support the domed top, and bun feet. The oblong dial is of metal gilt, covered with a pierced and engraved silver plate on which are represented amorini supporting a basket and atlantes supporting the dial proper. Above the dial is a pierced frieze. The dial proper is of solid silver, carved and engraved, on the face are the Royal arms, with Tompion, London, engraved on swags in cartouche.

The back plate is overlaid with a carved plate having a design of scrolls and exotic birds. The cock is of silver, also pierced and carved with grotesque heads of animals and birds, underneath which is a small silver dial for regulation.

William III appears to have ordered several fine clocks from Tompion, for besides the example in this collection, the “Record” Tompion clock in the Wetherfield collection bears his monogram, and the large silver mounted ebony clock in the possession of Lord Mostyn was made for him by Tompion at a cost of £1,500.*

* Britten, *Old Clocks and Watches*, Ed. 1919, page 93. The Mostyn clock requires to be wound but once a year, and like the small clock here illustrated is still an excellent time keeper.

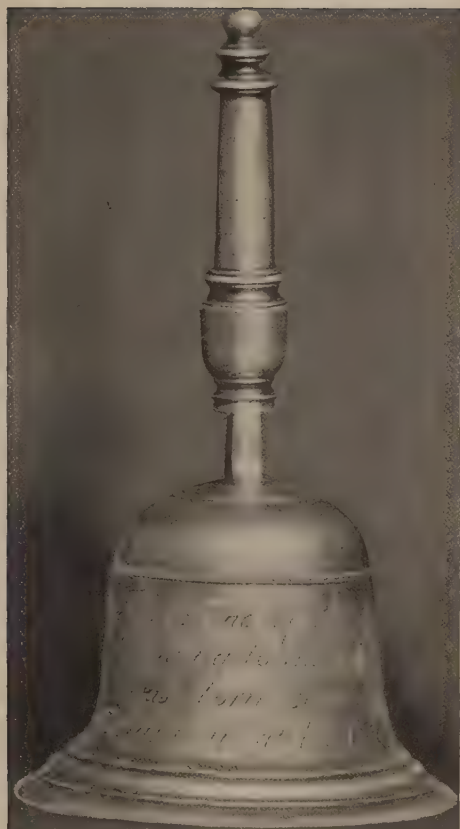


Fig. 130.



Fig. 131.

CHAPTER X.

MEDALS.

UNTIL the latter part of the 18th Century, the term medals, as the word numismatics to-day, included coins for currency, as well as metallic pieces struck to commemorate important events, and John Evelyn, in his *Discourse of Medals*, dealt with both.

A few medallions of ancient Rome survive, but commemorative medals—like so many other products of art—owe their origin to the Italian Renaissance of the 15th Century, as the design, size and method of construction varied entirely from the earlier examples which resemble the currency of the period. Vasari described the medallic art as the link between sculpture and painting. The Italian medals of the Renaissance, which were cast in moulds, were larger in scale and bolder in design than the Roman medallion, which was struck. The art flourished in Italy from about 1440 to 1530, and the names of at least fifty artists are known, many of whom, including Pisano, who founded the art and was its greatest master, were painters as well as sculptors.

The art passed to France and Germany in the 16th Century, and first appears in England just before the reign of Henry VIII, a date when the medals are commemorative of persons rather than events.

English medals are far more interesting for their record of events than as works of art. The Tudor medals, however, include some excellent portraits, especially those by the Italian Trezzo and Stephen H (or Stephen of Holland), and the characteristic portrait of Queen Mary by the Italian Primavera. The series of the Stuart period is richer, and the fine pieces of the Simons are remarkable and virile works of art.

In the early part of the reign of Charles I, the work of Nicholas Briot, a Frenchman, who had been chief engraver to the Paris Mint, is the most noteworthy. He came to England in 1625, and executed a number of dies and moulds for medals, as well as dies for the coinage, and during the Civil War he established himself at Oxford, where he died in 1646. His medals, which are “gems of medallic art” are always cast. The work of his pupil, Thomas Rawlins, who does not reach the high level of his great contemporaries the Simons, is not interesting. Like Briot, Rawlins attached himself to the Royal cause in the Civil War, and on the Restoration was reinstated in his post of engraver to the Mint, which he retained until his death in 1670.

On the Commonwealth side was Blondeau, the inventor of a machine for striking coins and medals, who came to England in 1649 at the Parliament's request. Though he returned to France, he was back in England for a few years immediately after the

Restoration. The brothers Thomas and Abraham Simon, presumably of English birth, were also Parliamentary medallists. Abraham, the elder (1622-1672), a modeller in wax, had received his artistic training in Holland, and on his return to England before the outbreak of Civil War, his portraits were famous. His brother, Thomas, was appointed joint engraver to the Mint in 1644, and later "Sole chief engraver and medall-maker" to the Protector. Though Abraham Simon stood high in Charles II's favour at the Restoration, the chief medallist of his reign was John Roettier, member of a large family of medallists, who, it is said, were introduced to Charles II during his stay in Holland. His medals, which are struck, are sharply cut. Hitherto only pieces in low relief had been struck by dies, but Roettier, by the aid of improved machinery, was able to turn out larger pieces. Evelyn speaks of "Mons. Roettier and his sons, who continued their father's travail, and who have given the world such proof of their abilities and performances of this kind as may rightly paragon them with many of the celebrated ancients."* In the reign of William III, the most prominent medallist was a German, Johann Crocker (or John Croker as he called himself) who came to England in 1691, was made chief engraver to the Mint in 1705, and produced the coronation medals of Anne, George I and George II. With the House of Hanover, the medallic series loses much of its interest. Medallists are still largely of foreign extraction, such as Natter,† gem engraver and author of finely executed medals, who first arrived in England in 1740, and was in 1761 appointed assistant engraver to the Royal Mint. A Genevan, Jean Dassier,‡ came to England in 1728, and three years later issued his well-known series of the English sovereigns from William I to George II, and also a large number of private medals.

The subject has been exhaustively dealt with in the publication by the Trustees of the British Museum of *The Medallic Illustrations of the History of Great Britain and Ireland to the death of George II*, and from this important work the progress of the art in England can be realised by the number of examples there illustrated:—

Henry VII - - - - - 6	Commonwealth - - - - - 94
Henry VIII - - - - - 25	Charles II - - - - - 258
Edward VI - - - - - 13	James II - - - - - 78
Mary I - - - - - 29	William and Mary - - - - - 460
Elizabeth - - - - - 98	Anne - - - - - 278
James I - - - - - 82	George I - - - - - 106
Charles I - - - - - 232	George II - - - - - 495

While those of the reign of George III would far exceed the whole of the above in numbers, they had to a large extent degenerated, in fact, in most cases were merely "tokens."

The above medals are largely portraits, but are also commemorative of every event of any importance.

Although most modern makers who are exclusively medallists have cut dies, they now take advantage of the newest methods. At the present day, the medallist commonly works out his design in wax or similar substance, upon a disc of plaster about

* *Numismata*, page 239.

† Born at Biberach in Suabia. He died at St. Petersburg in 1763.

‡ 1676-1763.

12 or 14 inches in diameter. From that advanced model a simple mould or matrix is made, and a plaster cast taken, whereupon the artist can complete his work in the utmost perfection. Then, if a struck medal is required, a steel cast is made, and from that a reduction to the size required for the final work is produced by means of the machine—the *tour à réduire*, invented by Contamin, who based it upon that *tour à portrait* which Houlot invented in 1766.* This machine was first exhibited in Paris in 1839, while a similar invention devised at the same time by the English engraver Hill, was acquired by Wyon for £2,000; the modern medallist is, therefore, not so directly in touch with his material.

The artistic decadence which was so marked with the rise of commercialism at the latter part of the 18th Century was prominent in numismatics; this was further increased by the process of producing medals by mechanical means, as the design has to be in low relief and the freedom of the work produced by the old method of casting disappears.

Coronation medals have been selected to illustrate the medallic art not for their importance, but because they are probably the only medals which serve to illustrate a similar event in each reign, and also the skill of the most celebrated engravers of each period. The first coronation medal was that of King Edward VI, and the custom revived with the coronation of James I and has continued until present times. As regards distribution, in earlier times some were given to persons of distinction and a few were thrown as *largesse* to the populace during the procession. The recent practice has been to issue them from the banks to subscribers.

* *Encyclopædia Britannica*, Sub. Voc. medal.

CORONATION MEDALS.

THE HOUSE OF STUART.

Fig. 132. JAMES I.

Bust, r., laureate, in armour, mantle tied in a knot on the shoulder, and falling lace collar. Leg., IAC: I: BRIT: CÆ: AVG: HÆ CÆSARVM CÆ D.D. (James I, Cæsar Augustus of Britain, Cæsar the heir of the Cæsars presents this medal), m.m., rose.

Rev., lion rampant, l., crowned, holding beacon and wheatsheaf. Leg., ECCE. PHAOS: POPVLIQ'. SALVS (Behold the beacon and safety of the people). Before and after legend, a rose.

This medal was struck for distribution at the King's coronation, 25th July, 1603; it is the first issued in England for that purpose. As in the accession medal struck the same year, James I assumed the title of a Roman Emperor and adopted the laureate crown, the first instance of any English sovereign having done so.

Fig. 133. CHARLES I (English).

Bust, r., crowned, in ruff, ermine robes, collar and badge of the Garter. Leg., CAROLVS I.D.G. MAG. BRITAN. FRAN. ET. HIB. REX. Below, N.B. (Nicholas Briot).

Rev., an arm issuing from the clouds holds a sword. Leg., DONEC. PAX. REDDITA. TERRIS. (Until peace is restored to the earth). Ex. Coron. 2. FEBRV. 1626.

There are at least two varieties of this medal. It was executed by Nicholas Briot, and struck for general distribution at the King's coronation. James left the kingdom engaged in war, troops having been sent to assist the United Provinces in establishing their independence, and he had also promised the Count Palatine to recover his kingdom of Bohemia. Charles cordially approved of these proceedings, and upon this medal asserts his determination to prosecute the war to a successful issue.

Fig. 134. CHARLES I (Scottish).

Bust, l., crowned, in falling lace collar, ermine robes and collars of the Garter and the Thistle. Leg., CAROLVS, D.G. SCOTIÆ ANGLLÆ. FR. ET. HIB. R.

Rev., thistle and rose tree combined. Leg., HINC. NOSTRÆ. CREVERE ROSÆ. (Hence have our roses grown). Ex. CORON, 18 IVNII. 1633, under date lozenge, B. (Nicholas Briot).

These medals, also by Nicholas Briot, were issued upon the coronation of Charles I in Edinburgh, June 18th, 1633. They were struck in large numbers and several pairs of dies were used, showing slight variations.

Fig. 135. CROMWELL, Protector.

Bust, l., in plain falling collar, decorated armour, and scarf looped on left shoulder. Leg., OLIVERVS DEI. GRA' REIPVR. ANGLLÆ. SCO'. ET. HIB'. & Protector. Under the bust, THO. SIMON, F.

Rev., a lion sejant, laureate, supporting the shield of the Protectorate; 1 and 4, Cross of St. George; 2, Cross of St. Andrew; 3, Irish Harp. On an escutcheon of pretence, the paternal coat of Cromwell. Leg., PAX. QVAERITVR. BELLO. (Peace is sought by War). Very rare when struck.

This medal is in general cast; even in that state not at all common. It was executed by Cromwell's order to commemorate his elevation to the Protectorate, 16th December, 1653. The die of the reverse was, after a short use, broken across the middle; which may account for the rarity of the medal. The portrait was copied from a miniature by Cooper, now in the collection of the Duke of Devonshire.

Fig. 136. CHARLES II.

Bust, r., crowned, hair long, in royal ermine robes, collar and George of the Garter. Leg., CAROLVS. II. D.G. ANG. SCO. FR. ET. HI. REX. On truncation, T.S. (Thomas Simon).

Rev., Charles II, l., in royal robes, holding the sceptre is seated on a throne; Peace hovering over him, places the crown upon his head. Leg., EVERSΟ. MISSVS. SVCCVRRERE SECLO. XXIII. APR. 1661 (Sent to support a fallen age, 23 April, 1661. Comp. Virg. Georg I. 500).

This is the coronation medal struck for distribution among the spectators of that splendid ceremony. It was engraved by Thomas Simon, and has never been surpassed for minuteness and delicacy of work. He charged £110 for its execution. Good specimens are frequently to be met with, but very rarely in such a perfect state of preservation as not to show some wear in the more delicate and prominent parts of the work.



Fig. 132.



Fig. 133.



Fig. 134.



Fig. 135.



Fig. 136.

THE HOUSE OF STUART—*continued.*

Fig. 137. JAMES II.

Bust, r., laureate, hair long, descending in front, in armour, mantle and shirt with puckered frill. Leg., IACOBVS, D.G. ANG. SCO. FR. ET. III. REX. Below monogram, J.R. (John Roettier).

Rev., Bust of Mary, r., laureate, hair collected in a knot behind whence descend two lovelocks, in mantle fastened with brooch on right shoulder. Leg., MARIA D.G. ANG. SCO. FR. ET. HI. REGINA. Below monogram, J.R. (John Roettier).

This medal is formed of the obverse of two other coronation medals.

Mary Beatrice Eleonora d'Este, usually called Mary of Modena, who was the daughter of Alphonso IV, Duke of that country, was distinguished for the grace of her person and bearing.

Fig. 138. WILLIAM AND MARY.

Busts, facing each other, within two wreaths of rose and orange, supported upon a base consisting of a volume inscribed, LEGES ANGLLÆ (The laws of England); on which is an open book with seals, surmounted by the cap of Liberty; at either side a cornucopia—one inscribed SAL. REG. (The safety of the kingdom), contains crowns, coronets, etc., the other inscribed FELIC. PUB. (Public happiness), contains corn, fruit, etc. Over the wreaths are four sceptres, terminating in the royal badges of the kingdom, and surmounted by the crown with crest. All beneath the eye of Providence. Leg., AUREA. POMA. MIXTA. ROSIS. (Oranges mingled with roses). Ex., D.F. A. WILH. HENR. ET. MARIA. M. BRIT. R. (Defenders of the Faith of England, William Henry and Mary, Sovereigns of Great Britain).

Rev., a prostrate uprooted oak, near it a flourishing orange tree, fleet in the distance. Leg., MELIOREM LAPSA LOCAVIT (The fallen tree has made room for a better one). Ex., INAUGURATIONS MAIESTATUM PERACTA LONDINI $\frac{11}{12}$ April 1689 (The coronation of their Majesties performed at London $\frac{11}{12}$ April 1689). R.A.F. (R. Arondeaux fecit). Rare.

Struck in Holland upon the coronation. The obverse is emblematical of Great Britain. William and Mary, the orange and the rose, with the four sceptres of England, France, Scotland and Ireland united under one crown, and supported upon the laws of England and the Bible, thus provide for the security of the kingdom and the happiness of the people. The eye of Providence indicates the only course of such a happy combination. In the design of the reverse, James is the fallen oak, William the flourishing orange tree.

Fig. 139. QUEEN ANNE.

Bust, hair bound with fillet, lovelock on the right shoulder, in gown fastened with brooch in front. Leg., ANNA. D.G. MAG. BR. FR. ET. HIB. REGINA.

Rev., Anne, as Pallas, hurls thunder against a double-headed and four-armed monster, holding clubs and stones, and whose lower limbs terminate in snakes. Leg., VICEM GERIT. ILLA. TONANTIS. (She is the vice-regent of the Thunderer). Ex., INAVGRAT. XXIII. AP. MDCCII. (Crowned 23 April, 1702).

Four pairs of dies were executed for this medal by Croker, all slightly varying, one reading on the obverse "FRA" instead of "FR." It was the official medal which was distributed by the Treasurer of the Household at the coronation. Anne adopted the policy of William in resisting the power of France, and is, therefore, typified by Pallas wielding the bolts of Jove. Upon the first occasion of addressing her Council, on the day after the death of William, Anne said, "I think it proper upon this occasion of my first speaking to you, to declare my own opinion of the importance of carrying on all preparations we are making to oppose the great power of France, and I shall lose no time in giving our Allies all assurances that nothing shall be wanting on my part to pursue the true interest of England together with theirs, for the support of the common cause."



Fig. 137.



Fig. 138.



Fig. 139.

THE HOUSE OF HANOVER.

Fig. 140. GEORGE I.

Bust, r., laureate, hair long, in scale armour with straps on the shoulder and mantle looped on the shoulder. Leg., GEORGIVS. D.G. MAG. BR. FR. ET. HIB. REX. On truncation, I.C. (John Croker).

Rev., the King in royal robes, seated r. in a shell-formed chair, is crowned by Britannia, holding her spear and shield. Ex., INAVGVRAT. XX. OCT. MDCCXIII. (Crowned 20 October, 1714). Common.

This is the official medal struck for distribution amongst the Officers of State and spectators of the ceremony of the coronation. Several pairs of dies were used to produce this medal.

Fig. 141. GEORGE II.

Bust, l., laureate, hair long, in armour and mantle fastened with brooch on shoulder. Leg., GEORGIVS II. D.G. MAG. BR. FR. ET. HIB. REX. On truncation, I.C. (John Croker).

Rev., the King, seated on King Edward's chair, holds the sceptre and orb, and is crowned by Britannia, holding a cornucopia and leaning on the fasces. Leg., VOLENTES. PER. POPULOS. (By a willing people). Ex., Coron. XI. OCTOB. MDCCXXVII.

I. 35, George II and Caroline, Coronation Verses, front. Common.

This is the official medal distributed at the public expense during the ceremony. It is said that 200 were struck in gold, 800 in silver and a still greater number in copper.

Fig. 142. GEORGE III.

Bust, r., laureate, hair long, in armour and the ribbon of the Garter. Leg., GEORGIVS III. D.G. MAG. BR. FR. ET. HIB. REX.

Rev., the King seated beside the British lion, who holds the orb of sovereignty in his paws. On the left is the standing figure of Britannia crowning the King. Leg., PATRIÆ OVANTI (To our exulting country). Below, CORONAT. XXII. Sept. 1761.

These medals were executed in some haste by Laurence Natter, and if the execution is not equal to many of the earlier reign, the likeness of the King is excellent.



Fig. 140.



Fig. 141.



Fig. 142.

THE HOUSE OF HANOVER—*continued.*

Fig. 143. GEORGE IV.

Head, l., laureate, hair long. Leg., GEORGIVS. IIII D.G. BRITANNIARUM REX. F.D.

Rev., the King, seated, habited in a Roman costume holding the baton in his right hand. Behind him, Victory placing the royal crown upon the King's head. On the opposite side are three figures representing England, Scotland and Ireland, placing their right hands upon an altar. Leg., PROPRIO JAM JURE ANIMO PATERNO (Now in his own right with his father's mind).

Exception has been taken to the hair as being too wiry, but the design on the reverse was a great triumph for the skill of Pistrucci who designed it.

The motto is probably a reference to the King having shaken off his own undesirable friends and adopted the men and measures of his father.

Fig. 144. WILLIAM IV.

Head, r., Leg., WILLIAM THE FOURTH, CROWNED Sept. 8th, 1831.

Rev., the head of the Queen, with tiara. Leg., ADELAIDE QUEEN CONSORT, CROWNED Sept. 8th, 1831.

This medal which portrays excellent likenesses both of the King and the Queen was executed by Wyon in the short space of fourteen days. It is typical of the character of the King that it was the first time that no wig or laurel wreath, or conventional ornament was introduced, and the motto is in English instead of Latin.

Fig. 145. VICTORIA.

Head, l. Leg., VICTORIA D.G. BRITANNIARUM REGINA, F.D.

Rev., the Queen, seated on a dais, having in her right hand the orb of sovereignty and in her left a sceptre. Behind her a lion grasps in his right paw the thunder of Jupiter. On the opposite side three female figures, representative of the United Kingdom offering an Imperial diadem. Leg., ERIMUS TIBI NOBILE REGNUM, and underneath INAUGURATA LII June XXVIII, MDCCCXXXVIII.

For the execution of this, Wyon, who had produced the coronation medal for King William, was superseded, and it was entrusted to Pistrucci on account of the reputation he had gained with the coronation medal of George IV. However, Pistrucci was unwell and almost deprived of his sight; great public indignation was displayed which culminated in a debate in the House of Commons, and Pistrucci himself admitted its imperfections.



Fig. 143.



Fig. 144.



Fig. 145.

CHAPTER XI.

STUART ENAMEL.

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CHAPTER XI.

STUART ENAMEL.

INTEREST in a rare variety of English enamels was aroused when a collection of European enamels were brought together at the Burlington Fine Arts Club in 1897, where among the treasures of French, Italian and Byzantine art there shown, few objects attracted more attention than a series of rather roughly executed brass castings, of which the surface, but not the whole surface, was adorned by the application of bright coloured enamels. In spite of the general rudeness of the castings, and of the summary manner in which the enamels, left unpolished, were applied to the recesses of the surface, it was felt that here was a decorative scheme that had a quality of its own. Previous to this Exhibition, such enamels have been briefly mentioned at the close of an article by Mr. J. Starkie Gardner in *Some Minor Arts in England* (1894), and there have been later articles dealing with the subject in the *Burlington Magazine* of February, 1910, and in the *Art Journal* of September, 1911.

In every case, the article is cast in brass, and the cells or sunken portions filled in with coarse opaque enamels, the enamel work being always subservient to the design in relief. Specimens of this work are extremely rare; and of the twenty-one examples known to Mr. Edward Dillon, when writing in the *Burlington Magazine* in 1910, nine were in the Victoria and Albert Museum and two in the British Museum. His record of examples in private collections was, however, not exhaustive, and he has omitted well-known examples, such as those at Windsor Castle. The objects made in this enamel include badges, vases, candlesticks and andirons. The Victoria and Albert Museum possesses circular discs or dish-centres, a pair of stirrups, two small oval vases, some candlesticks and andirons. At the Burlington Fine Arts Club Exhibition (1897) the exhibits were for the most part andirons. General Pitt Rivers exhibited a pair, on which the decoration was largely made up of trophies of arms, in a design that is supposed to commemorate the Restoration of Charles II. The examples of this enamel work as applied to fire-dogs are extremely interesting and more elaborate in design than small objects of the ware. The simplest type consists of discs arranged one above the other on an iron upright, such as the pair at Drayton. A pair of acorn-shaped outline, in the Victoria and Albert Museum, is ornamented with figure subjects and scroll-work; at the top of the upper portion is a coronet and cypher. In the same collection is a pair of andirons, on which the coat of Royal Arms is supported by atlantes.

The question of the date of these enamels has been discussed, and it seems certain that, whether or no the manufacture of this enamel ware was practised in England before the Restoration, all the known objects are of Post-Restoration date judging by the symbolism of the various objects that commemorate the Restoration, by the shape of the candlesticks and sconce and the character of the relief ornament in the case of the octagonal mirror (*Fig. 150*) in this collection.

A PAIR OF ANDIRONS OF STUART ENAMEL.

Fig. 146.

The design consists of the Royal Arms and supporters of the Stuarts, resting on atlantes separated by a conventional floral ornament issuing from a vase. The whole composition is supported on convex discs, bearing conventional floral ornamentation. The enamel is worked in blue, green and white, with touches of red in the Royal Arms and supporters.

24 in. high.

Circa 1665.

(Formerly in the collection of Earl Cowley.)

Mr. Edward Dillon, in an article dealing with Stuart Enamels in the *Burlington Magazine*, favourably compares this pair of andirons with a similar pair in the Victoria and Albert Museum.

There is a tradition that this pair came from the Palace of Nonsuch at Cheam, which remained in the Royal possession until 1670, when the Duchess of Cleveland was granted the place. Later the palace and the andirons passed to Sir Robert Long and his descendants; and the andirons from them, by female descent, to Garrett Wellesley, first Earl of Mornington, who bequeathed them to his younger son, Henry Richard, first Earl Cowley.



Fig. 146.

A PAIR OF ANDIRONS OF STUART ENAMEL.

Fig. 147.

Decorated with designs of foliage in white enamel on a blue ground. The standard is of baluster shape, with a flattened globular enlargement and finial at the upper, and with a square pierced knop in the lower portion of the stem.

24 in. high.

Circa 1665.

(From the collection of Christopher Tower, Esq.)

In these andirons of unusual baluster shape, the square openwork knop gives interest to the design. When the rarity of enamelled andirons is considered, the variety of types is remarkable. The simplest consists of convex enamel discs arranged one above the other on an iron upright; and there is also the baluster type, the acorn-shaped and the more important armorial type supported by figures.

These andirons came from Weald Hall, Essex, a property that was granted in 1540 to Sir Brian Tuke, and passed through various owners, including the family of Brown, which lived here until 1667. Sir William Scroggs, Lord Chief Justice, afterwards bought the estate, and retired here in 1681. His eldest son parted with it to Erasmus Smith, and in this family it remained until 1759.

A DISC OF STUART ENAMEL.

Fig. 148.

Decorated with the Royal Arms in red, white and blue enamel on a green ground.

Diameter, 2 in.

Circa 1665.

The objects of English 17th Century enamel most frequently to be met with are discs bearing the arms and supporters of Charles II, usually found let in to the centres of brass and pewter dishes. There are several examples in the Victoria and Albert Museum.

They are often termed badges, but there are no holes in the top for suspension with a cord or ribbon, nor any staple at the back to enable them to be attached, as is usual with badges.

A CANDLE SNUFFER OF STUART ENAMEL.

Fig. 149.

Decorated with blue and white enamel. Length $7\frac{1}{2}$ in.

Circa 1665.

During the 17th Century snuffers were in regular use, usually made either of brass or of pewter. *Fig. 149* illustrates the only known example of a snuffer decorated with enamel.



Fig. 147.



Fig. 148.



Fig. 149.

A MIRROR FRAME OF STUART ENAMEL.

Fig. 150.

An octagonal frame with the background filled in with blue and white enamel. The design, which is in high relief, consists of a scroll throwing out fruit and flowers, including grapes, convolvulus and roses. At the top of the frame is a pomegranate flanked by two amorini, and at the bottom a two-handled vase.

Height, $14\frac{3}{4}$ in.; width, 12 in.

Circa 1665.

The metal work is very similar in design to the silver of this period, when, following Dutch precedent, silversmiths embossed plate in bold relief with scrolling floral designs, in which tulips, anemones and fruit figure largely.

A SCONCE OF STUART ENAMEL.

Fig. 151.

The wall attachment is of oval shape ornamented with a conventional scrolling design, and a cherub's head at the top. In the centre is a grotesque foliated mask. The scroll-shaped candle bracket, which issues from a closed human hand, supports a wax pan and octagonal candle socket, also enamelled. The enamel is worked in pale blue and white.

Height, $6\frac{1}{2}$ in.; width, $4\frac{1}{2}$ in.

Circa 1665.

The mirror frame (*Fig. 150*) is the only known example in Stuart Enamel; the only other known sconce is one in the collection of Lord Swaythling.



Fig. 150.



Fig. 151.

CHAPTER XII.

DOOR LOCKS, ETC.

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CHAPTER XII.

DOOR LOCKS.

AT the close of the 16th Century, lock-making had made considerable advances at Nuremberg, a city always subject to Italian influences, and later the mechanism of the lock was improved by the Dutch in the second quarter of the 17th Century; but it was in England and France that perfect precision and accuracy was attained in the second half of the 17th Century. In France, the art of the locksmith was highly esteemed, and for several centuries admission to the guild could only be obtained by the production of a *pièce de maîtrise*, which took the form of a lock or key on which one or two years' work might be expended. Under Louis XIV, door locks, as well as other metal work, were rich and elaborate, and a fine example of this period is the box lock on the door of the Chapel at Versailles, by Domenico Cucci.

The development of English locksmithing took place, according to Evelyn, "not many years after" 1654, and at that time (he writes) nothing was "more frequent than all sorts of ironwork more exquisitely wrought and polished than in any part of Europe." The lock-making centres appear to have been Birmingham and Wolverhampton (where the mechanical skill of the artisans is mentioned by Plot in his history of Staffordshire), and contrivances by which it was possible to record how often a door had been unlocked (as in the example by Richard Bickford, in the Victoria and Albert Museum) are also mentioned. A decade after the Restoration we have the rich elaboration of Richard Bickford of London, and John Wilkes of Birmingham, of whom little is known beyond the approximate date of his death in 1733. No early tentative experiments appear to have been preserved; and the design and finish of locks, such as that made for Cosimo, Grand Duke of Tuscany, is complete and advanced. This remarkable box lock, engraved with the Medici arms, now in the Victoria and Albert Museum, by Richard Bickford of London, was made for the Grand Duke of Tuscany, when on a visit to this country in 1669. The lock is of blued steel within a case of pierced and engraved brass, and the dial on the left indicates the number of times the lock has been opened, while the right-hand dial is a dummy.* A smaller steel lock from the Londesborough collection, which is also in the Victoria and Albert Museum, is similarly encased in pierced brass scroll work, and has four knobs for turning the bolts, and a projecting box, with a sliding panel enclosing two dials for recording the action of the lock. A third small lock, by Richard Bickford, in the Golitzen collection at Moscow (of similar rich design), is signed and dated 1675.

* 693,693 B, 1893.

King William III was interested in locks, and at Knole there is a set presented by him to the Earl of Dorset. Similar locks are at De Voorst, built for his favourite, Keppel, the first Lord Albemarle, and at Zuyvesteen. Talman, in 1699, is anxious that the locks of the State apartments at Hampton Court should "answer ye rest of ye finishing," and compares the merits of his protégé Key, "the most ingenious man in Europe," and Greenway, "His Ma^{ty}s Locksmith by warrant, a very dull smith not brought up to that trade, but of late yeares has taken it up." "There is," he adds, "as much difference between the two men in their art as between Vulcan and Venus."† Joshua Key, Smith, was entered as debtor for work done at Hampton Court, to the amount of £800. A fine example of a brass case, dating from about 1700, in the Victoria and Albert Museum, is that signed by Philip Harris of London. The case is engraved with angels among foliated scrolls, relieved against a matted ground, and is ornamented with applied steel ornaments.‡ In the early 18th Century, engraved decoration takes the place of piercing on the case.

In the mortise lock of cast and chased brass, as designed by Robert Adam, the escutcheon for the key, door knob and night bolt knob are the most prominent features, and were usually linked by openwork ornament. This pattern is described in 1776 as newly invented, and replaces the box lock in all important rooms. The old process of treating fine brass work by hand polishing with a steel burnisher and porter as a liquid, is a lost art, the present process being buffing by a wheel; when finished with gold lacquer the surface is very difficult to distinguish from gilding.

† Law's *Hampton Court*, Vol. III, pages 86 and 87.

‡ 709—709 B—1904, Victoria and Albert Museum.

LOCK AND CATCH PLATE.

Fig. 152.

Of blued steel in a brass case, pierced and engraved with a formal flower issuing from a vase, the borders engraved with leaf ornament, the remaining knob ribbed. Signed on the border, *Johannes Wilkes de Birmingham fecit.* 7 in. by 5 in. *Circa 1680.*

(From the collection of Sir George Dashwood, Bart.)

Certain locks of John Wilkes, of Birmingham, are signed. A lock and catch plate of exactly the same pattern as this example exists on the chapel door at Arbury, Warwickshire, and in the Victoria and Albert Museum,* and both are also signed by Wilkes. The door hinges and bolts at Arbury are also elaborately wrought. At Dyrham, in the Balcony Room, is a lock and catch plate identical with the above-mentioned locks, but it is unsigned. Below it is a bolt and catch plate of similar design, but smaller.

LOCK AND CATCH PLATE.

Fig. 153.

Of brass, decorated with applied chased brass scroll work at the angles and around the key-hole, with ribbed handle and knob for bolt. *Circa 1699.*

At Hampton Court, there are two varieties of door locks of the reign of William III, one type is of brass chased, with pierced and applied work, and knobs in the form of crowns, and the crowned monogram of William and Mary. A lock of this design is in the Victoria and Albert Museum. A second pattern at Hampton Court is similar to the example illustrated, which came from a Crown building at Eltham, now demolished. This bears the cypher of William alone, and must date, therefore, between 1694, the date of the death of Mary, and 1702, that of William. From the evidence of Talman's letter of 1699, locks of this pattern are the work of Josiah Key, who worked at Hampton Court.

CHAMBERLAIN'S KEY.

Fig. 154.

Of chased brass, the pierced bow formed of the letters A.R. (Anne Regina) in cypher, crowned, the wards engraved. *Circa 1706.*

A similar key from the Bernal collection, but bearing the cypher G.P.W. (George, Prince of Wales), is in the Victoria and Albert Museum (2314-1855); another, in the Wallace collection, bears the cypher G.R. The Chamberlain, as an officer of the Royal household, has, as his mark of office, a key symbolising that of the Royal Palace.

A CASE OF TABLETS.

Fig. 155.

The back and front covers of thin pierced brass and engraved with floral designs in the panels, pivoted on the top and with hinged hasp at the bottom, inside are six ivory sheets and a brass pencil case to hold leads is fitted in the side.

Size 3 in. by 2 in.; thickness $\frac{1}{4}$ in.

This tablet case is illustrated as a fine example of English pierced and engraved brass work at the close of the 17th Century, in which the finish and quality of the workmanship resembles that of the silver work at the same period.

* M. 5405-59.



Fig. 152.

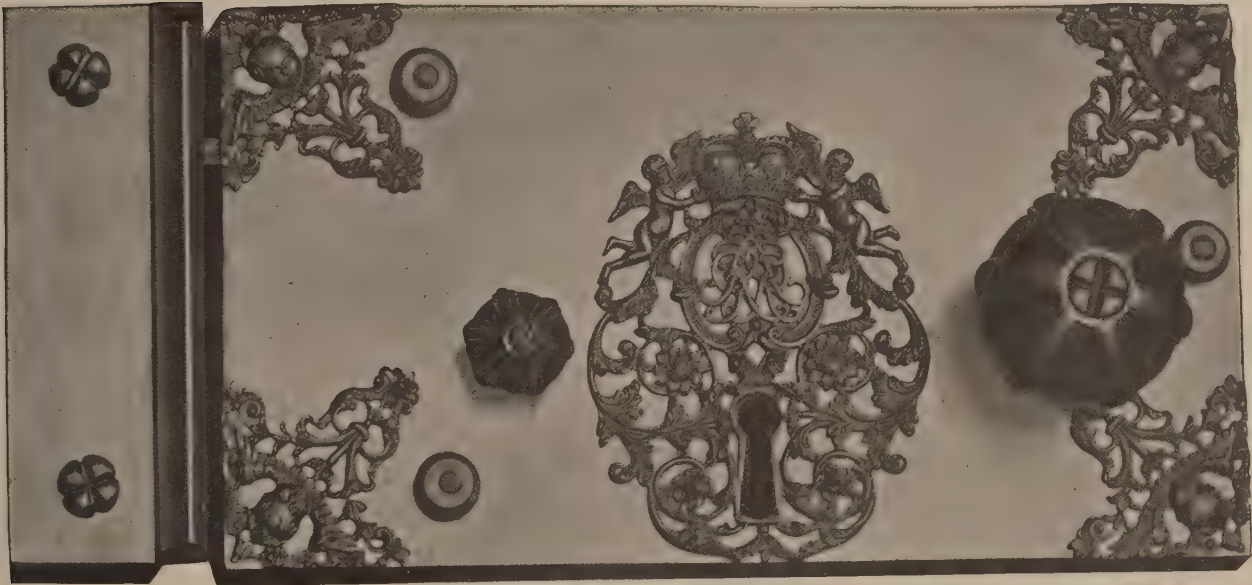


Fig. 153.



Fig. 154.



Fig. 155.

INDICATING LOCK.

Fig. 156.

The case of chased and engraved brass.

Circa 1670.

At a meeting of the Archæological Institute of Great Britain and Ireland, held at Norwich in 1847, a small brass lock was exhibited, signed with the maker's name, John Wilkes. On the front was "a figure in high relief of a cavalier whose spur and boot acted as a cover and tell-tale to the keyhole." This lock was then owned by Mr. Carthen, of East Dereham, but was sold at his death. A lock of similar device is mentioned by Timmins as existing on the door "of a room at Mr. Thockmortons', in Northamptonshire."

Ingenuity is shown in the complicated mechanism of this lock, as will be understood from the following description of how to operate it:—

(1) *To operate latch:—*

Pressing down the back of hat releases the catch; at the same time the knob must be turned.

(2) *To operate lock:—*

Pull down the little bar under the foot, when the lower part of the leg springs out and reveals the key-hole. Insert key and give two turns to shoot the bolt. To unlock, turn key back twice, and, unless the stud on chest of man is pressed, the table will turn one point thus indicating that the door has been opened.

DOOR HANDLE AND ORNAMENT.

Fig. 157.

Of cast brass, chased and gilt.

Circa 1776.

The quality of English-made locks was well maintained in the late 18th Century, and Harris, travelling abroad in 1768, was informed that it would be well for him to carry with him English brass locks.† Box locks were, however, in Robert Adam's developed style, considered too heavy as door furniture, and the mortice lock became the fashion about 1776,‡ in which only the knob handles are visible on the door, with the filigree brass work usually connecting them with the escutcheon. In the interests of symmetry, the knob of the spring catch is of the same size as the handle.

The example illustrated was made from a design of Robert Adam, by Messrs. Abercrombie, and from this sample this firm obtained the order for similar door furniture at Syon House.

* *Industrial History of Birmingham*, page 81.

† *Malmesbury Letters, 1745-1820, Vol. I, page 94.*

‡ *Clavering's Carpenter's Vade Mecum, 1776, page 19.*



Fig. 156.



Fig. 157.

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[illegible]

CHAPTER XIII.

BATTERSEA ENAMEL.

ABOUT 1750, the factory at York House, Battersea, was founded by Stephen Theodore Janson or Janssen, great-grandson of Theodore Janssen de Heez, of Angoulême, and grandson of Sir Theodore Jansen or Janssen, who came to England in 1680, with a considerable estate. Sir Stephen Theodore Jansen, "citizen and stationer of London," was Sheriff in 1749-50 and Lord Mayor 1754-55, but became insolvent in 1756. It was stated* that he, like his father,† became unfortunate in business, was made a bankrupt, but that he voluntarily devoted three-quarters of an income allowed him by his relations to the gradual settlement of the debts that had not been fully paid, and when he was chosen Chamberlain of London, reimbursed the full amount with interest. Many specimens of the output of this factory at Battersea were disposed of in 1756, at the sale of his effects as a bankrupt at his house in St. Paul's Churchyard, and among the objects to be sold were :—

"A quantity of beautiful enamel, coloured and uncoloured, of the new manufactory carried on at York House, Battersea, and never yet exhibited to the public view, consisting of snuff boxes of all sizes, of great variety of patterns, of square and oval pictures of the Royal Family, history and other pleasing subjects, very proper ornaments for the cabinets of the curious, bottle-tickets, with chains for all sorts of liquors and of different subjects, watch-cases, tooth-pick-cases, coat and sleeve buttons and other curiosities." Horace Walpole sends a friend a "trifling snuff box" as a sample of the new manufacture in 1755, and included in his own collection at Strawberry Hill a kingfisher and a duck of Battersea enamel.

The directing influence of the factory was French, and Simon François Ravenet, a Frenchman who settled in London about 1750, was employed to engrave the plates, subjects after and adapted from engravings by Duflos and Nicolas de Larmessin after Boucher, Watteau and Lancret; and details from the designs of Pillement also appear very frequently. It is also evident from the shapes of the *étuis*, the mottoes on the boxes and the raised gilt scroll work, that these objects were an attempt to present a cheaper version of the highly finished contemporary French gold enamelled *étuis* and boxes.

The engraver, R. Hancock, worked for the Battersea enamel factory, and pieces are extant signed R.H.F. Hancock's work for the Worcester china factory is well known, but his name is not found attached to any of the productions at Worcester

* Bray's *Surrey*, Vol. III, page 270.

† His father, Sir Theodore Janssen, was ruined by the collapse of the South Sea Company.

until late in 1757.* The ornament in Battersea enamels is executed on a ground of opaque tin enamel laid on copper, and left white or painted in enamel colours. The plaques and the lids of some painted toilet boxes are often brilliantly coloured. In a number of cases, pieces are decorated with copper-plate engravings, impressions of these on paper in enamel colours being transferred to the white surface and then fired. These are printed in black, red and purple, and some are sometimes afterwards finished by being painted over in colours.

Certain objects which are not decorated with landscape and figure subjects show the influence of ceramic decoration rather than that of the French miniaturists and enamellers, and the favourite rose and other ground tints are directly imitative of the similar tones of Sèvres porcelain. The best products of the York House and the most important pieces appear to date between 1750 and 1765, though good work was done until about 1780, after which the quality and importance of English enamel declines noticeably.

At Bilston and Wednesbury, in Staffordshire, enamel works were carried on by George Brett at the end of the 18th and beginning of the 19th Century, but the history of these manufactures is very obscure. It is probable again that certain transfer-printed enamel objects were executed at Liverpool, as, for instance, the medallions with prints of the elder Pitt and Frederick the Great, signed by John Sadler, of Liverpool; of which examples are to be seen both in the Schreiber collection in the Victoria and Albert Museum and also at Liverpool. "There seems to be no documentary evidence as to the origin of these pieces, but it is unlikely that they were brought in the white from Battersea to be printed at Liverpool, and there seems no reason for assuming that they were not made at the latter place."† Battersea enamels can be studied in the very representative Schreiber collection and the Kennedy Bequest at the Victoria and Albert Museum, which contain specimens of varieties of this work. It is unfortunate, however, that in the Schreiber collection, certain French enamels on a Rose du Barry ground, consisting of furniture mounts, are labelled "Battersea."

* Binns, *A Century of Potting*, 1877 (2nd edition, page 59).

† B. Rackham, "The Engraver Hancock and Battersea Enamels," *Burlington Magazine*, Vol. XXVI, page 156.

A BATTERSEA ENAMEL URN.

Fig. 158.

The body and cover entirely decorated with a star on a blue ground; on the shaped central panel is painted a landscape, showing a lake and a castle in the foreground. The urn is fitted with two handles and a tap, and is mounted on a finely chased and gilt brass base elaborately ornamented with a pierced scroll and leaf design.

Height 20 in.

Circa 1770.

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

This urn is an unique instance of English 18th Century enamel on a large scale, and may be regarded as the most important known example. In the late 18th Century, urns of copper, silver and Sheffield plate succeeded the earlier tea kettles, and many of these having the pointed oval body were made to match the teapots. This urn seems to have been intended for a permanent ornament in a living room. The pattern of stars upon a dark blue ground appears also on the pair of cassolets and tea caddy (*Fig. 162*) in the same collection.



Fig. 158.

A BATTERSEA ENAMEL CASE WITH KNIVES AND FORKS.

Figs. 159 and 160.

With sloping top and shaped front (height 10 in., width 7 in., depth $5\frac{1}{4}$ in.), containing twelve knives with shaped blades and twelve two-pronged forks with enamelled handles, the enamel upon the handles of the knives and forks being ornamented with small flowers.

On the slope of the lid and the lower part of the front are painted landscapes; on the front of the lid a garland of roses, and the remaining spaces are decorated with flower sprays and birds on a white ground. The drop handle is of chased and gilt brass. The brass mount round the opening is engraved.

Circa 1770.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

Boxes, square, circular and oval in shape, are frequently met with ornamented with Battersea enamel, some small and some as large as nine inches across, but the example illustrated in *Figs. 159 and 160* is the only known example of an enamelled knife box. Knife boxes with sloping tops and shaped fronts were frequent about the middle of the 18th Century, at first usually covered with shagreen, and later with veneer of wood (frequently inlaid with fine marquetry) sometimes mounted with silver.



Fig. 160.

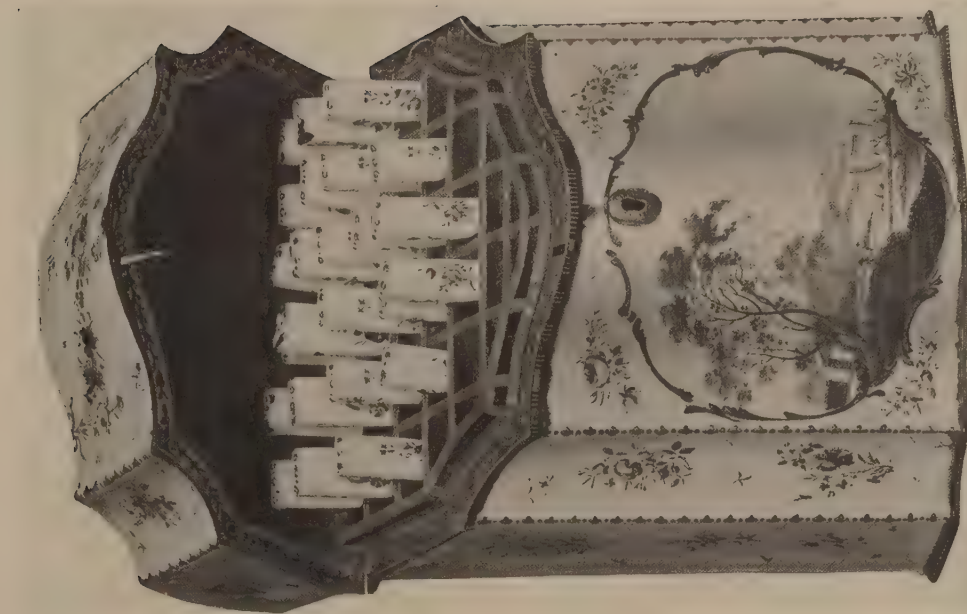


Fig. 159.

A CUP-SHAPED STANDING SNUFF BOX AND TWO BADGES.

Fig. 161.

The snuff box is painted on the lid with the arms of the Anti-Gallican Society and on the base with flower sprays and insects on a white ground. The two oval plaques are also painted with the same arms and mounted in chased metal gilt frames.

(From the collection of Dr. H. R. Fuller.)

The Anti-Gallican Society was so called from the endeavour of its members "to discourage the introduction of French modes and oppose the importation of French commodities." Its arms were as follows:—On "field gules St. George ppr. slaying a tortoise azure charged with three *fleur-de-lys* or. Crest, between six flags of St. George ppr, the figure of Britannia, holding in the dexter hand an olive branch ppr. Supporters on the dexter side a lion rampant gardant with a man's face or. On the sinister side, a double eagle, with wings displayed argent. Motto 'For our country.'"

The badge of the President of the Anti-Gallican Society, formerly in the Schreiber collection, is now in the Victoria and Albert Museum, but unlike the two members' badges here illustrated, is set with paste.

A PAIR OF CASSOLETS AND A TEA CADDY.

Fig. 162.

The cassolets are formed as vases with square pedestals, and both these and the tea caddy are decorated with star ornaments in red and white on dark blue ground.

Candlesticks, 11 in. high; tea caddy, 4½ in. high.

Circa 1770.

There are similar examples in the Schreiber collection in the Victoria and Albert Museum also decorated with star ornament in red and white on a dark blue ground.



Fig. 161.



Fig. 162.

CHAPTER XIV.

ORMOLU.

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| „ 165. | An agate bowl | „ 169. | Pastille burner |
| „ 166. | Pair of vases | | |

CHAPTER XIV.

ORMOLU.

ENGLISH ormolu cannot compare with the magnificent French specimens of the Louis XV period ; nevertheless, owing to the initiative of Matthew Boulton, a very high pitch of excellence was attained in this country, and English ormolu is one of the few objects of decorative art which, during the late 18th Century, were exported and appreciated on the Continent.

Matthew Boulton (1728-1809), at the early age of seventeen, introduced improvements in the manufacture of buttons, watch chains and trinkets, articles included in his father's business as "toy maker." After his father's death, he built a new factory upon a large area of waste land at Soho, near Birmingham (completed in 1762), his aim being to manufacture such articles as would command the home trade and would also find a market in the capitals of Europe ; but Boulton was not merely a business man bent on enriching himself, his enthusiasm for works of art won him the friendship of men such as the Dukes of Northumberland and Richmond, Lord Dartmouth, Lord Shelburne, Horace Walpole and Robert Adam, whose "taste he was desirous of cultivating"* in his productions. According to a history of Birmingham dating from the early 19th Century, Matthew Boulton's first manufactures were only such as were usually made at Birmingham, "but this was followed by the manufacture of plated ware and later objects of elegance on stone, bronze and ormolu."† For his Soho workshops, Boulton made drawings of rare works in metal in the British Museum, and borrowed vases and articles in metal from the Queen and his patrons ; and he also sent his agent, Mr. Wendler, on a special mission to Venice, Rome and other Italian cities to purchase for him specimens of metal work and designs useful for ornaments, such as vases, cameos and intaglios. His success at Soho was somewhat earlier than Wedgwood's progress at Etruria,‡ but the two firms were closely associated in business. "Mr. Boulton is, I believe," writes Wedgwood to Bentley, "the first and most complete manufacturer in England in metal. He is very ingenious, philosophical and agreeable."

Boulton's foreign connection was considerable. Writing to Wendler, his agent, in 1767, he states that he would "be glad to work for all Europe in all things that they

* Smiles, *Life of Boulton and Watt*, 1865, page 171.

† *Concise History of Birmingham* (5th edition, 1817), page 94.

‡ Etruria was not opened till 1769, and was completed in 1773.

have occasion for—gold, silver, copper, plated, gilt, pinchbeck, steel, platins, tortoise-shell, or anything else that may become an article of general demand.”* He sold specimens of ormolu to the Empress Catherine of Russia, who “thought them superior in every way to the French,” and he records in August, 1767, that “I have French and Spaniards to-day, and to-morrow I shall have Germans, Russians and Norwegians.”†

He employed a number of foreign craftsmen and commissioned Flaxman to make designs. Wedgwood, when visiting Soho in 1770, wrote that at that date they had “thirty-five chasers at work and will have a superb show of vases for the spring.” Boulton had mounted porcelain, marble and stones, such as jasper, malachite and agate with ormolu, and told Wedgwood that “the artists have come over to London, picked up all the whimsical ugly things they could meet with, carried them to Paris, where they have mounted them with metal, and sold them to the Virtuosi of every nation, and particularly to Millords d’Anglise for the greatest rarities.”‡ An interesting picture of Boulton’s activities is furnished by Wedgwood. On a visit to Soho, Wedgwood “settled many important matters, and laid the foundation for improving our manufactures and extending the sale to every corner of Europe; many of our ornamental articles will be finished to great advantage with works of metal. He showed me some specimens of his work which are really admirable.” Again, Wedgwood writes, after he had met Boulton in London: “Mr. Boulton is picking up vases and is going to make them in bronze—you know how old china bowls, jars, etc., are mounted in metal; he proposes an alliance between pottery and metal, *viz.*, that we should make such things as will be suitable for mounting, and he will finish them with mounts. What do you think of it? The question is whether we shall refuse having anything to do with him, and thereby affront him and set him doing them himself.”

Amongst the many articles produced at the Soho works were clocks, mathematical instruments, fancy buttons, watch chains, mounts for Wedgwood medallions and candelabra; but the most important were the ormolu mounts for vases. These vases were of Wedgwood’s pottery, antique marbles, coloured glass, but the most interesting were of the beautiful fluor-spar “Blue John.” At one time Boulton had serious thoughts of becoming a potter, but decided to rest satisfied with his business. “The mounting of vases,” he wrote, “is a large field for fancy in which I shall indulge, as I perceive it possible to convert even a very ugly vessel into a beautiful vase.”|| In the case of Blue John ornaments, the material itself is attractive. § Without metal mountings these ornaments are of little interest, as, owing to its brittle nature, no carving is possible, and it can only be worked into shapes turned on a lathe. The beauty of the material is said to have been first realised by Lord Duncannon from the accidental circumstance of his horse striking against this spar lying in the road when he was riding down Middleton Dale. He sent in 1743 a design for a vase to Henry Watson, a Bakewell statuary, and from that time dates the manufacture of Blue John ornaments, which were sold at Buxton, Castleton and Derby in the 18th Century. Matthew Boulton discovered its decorative possibilities in conjunction with ormolu; it can be polished

* Quoted in *Life of Boulton and Watt*, page 172.

† *Life of Boulton and Watt*, page 176.

‡ Wedgwood, *Letters to Bentley* (1762-1772), pages 208, 209 and 233.

|| *Life of Boulton and Watt*, page 173.

§ Blue John is found almost exclusively at the Tay Cliff Mines near Castleton.

to a brilliant surface, and its colours are rich and extremely varied, ranging from blue, green, yellow, pink and brown to a dark purple shade which has always been the most popular. French ormolu makers adopted it as a body, and to-day among the French collection of objects of art of the 18th Century, Blue John ornaments are found mounted in French ormolu.* That Boulton's wares commanded a ready sale abroad is proved by letters of Mrs. Montagu and Wedgwood.† "The superb and elegant Produce of Messrs. Boulton & Fothergill's Ormolu manufactory at Soho" is mentioned in a catalogue of a sale at Christie's in April, 1771; and the *English Gazetteer* speaks of Birmingham ormolu as "highly esteemed all over Europe." It is probable, when we consider that Soho stood alone in England for the quality of its work, that the fine ormolu mounts of furniture, made to the design of Robert Adam for Harewood, about 1770, are from the Soho factory, and the fine ormolu enrichments of the chimney-piece in the drawing room at Syon House date from the period of the factory's greatest activity.

The rapid increase of Soho business is shown by the gross returns of the firm, which were £7,000 in 1765, and were £30,000 in 1767, "with orders still on the increase." After 1770, the quality of the work of Soho declined, as Boulton's personal interests were absorbed‡ in his efforts to make Watt's invention of the steam engine into a success, and later with the arrangements for its commercial development. This part of his career belongs rather to the industrial than to the artistic history of England. It should, however, be remembered that it was the machinery installed at the Soho works that enabled Matthew Boulton to succeed with the steam engine when others had failed.

Soon after the middle of the 19th Century there was a demand for Blue John vases with metal mountings, and many were then produced, but the work was so coarse and ill-designed that it is but a travesty of Boulton's designs. Unfortunately, later pieces are often wrongly classified, and have diverted attention from the beautiful mid-18th Century work at Soho.

* Three vases of Blue John mounted in ormolu are in the Wallace Collection, and are illustrated in E. Molinier, *La Collection Wallace*, plate 58. M. Molinier notes with regret that this beautiful spar is now no longer used. The mounts are French, and date from the early years of the reign of Louis XVI.

† The former writes to him: "I take greater pleasure in our victories over the French in Arts than in Arms. The achievements of Soho, instead of making widows and orphans, make marriages and christenings. Your noble industry, while elevating the public taste, provides new occupations for the poor . . . Go on, then, Sir, to triumph over the French and embellish your country with useful inventions and elegant productions." Wedgwood is surprised at the trade made by Boulton out of vases in Paris, and at the quantity of ormolu he had sold abroad.

‡ "I assure you," Boulton writes to Watt, "that all the toys and trinkets we make at Soho, none shall take the place of the engines in my attention."

A PASTILLE BURNER.

Fig. 163.

Formed as a vase, with cover ornamented with chased and gilt mounts. The rim of the cover is perforated to allow the fumes of the pastille to escape. The body of the vase is mounted with a band of guilloche ornament and grotesque heads emerging from acanthus leaves, and finished with a base and square plinth decorated with panels of avanturine glass. The whole is supported by sphinxes reclining on a square pedestal decorated with pierced and chased panels of scroll ornament and turned feet.

Height, 12½ in.

Circa 1770.

(Exhibited at the Burlington Fine Arts Club, 1920-1.)

The design of the mounts of this pastille burner closely resembles contemporary silversmiths' work. Cassolets or perfume burners were in frequent use during the 18th Century, and a design for a bracket combined with a pastille burner appears in the *Works of R. & J. Adam, Vol. I, Plate VIII.*

In this collection are two vases with identical mountings, but they are not described as a pair, as the body of the one is of alabaster and of the other of fluor-spar.



Fig. 163.

A PAIR OF CANDELABRA.

Fig. 164.

The oviform bodies are of Derbyshire fluor-spar, ornamented with finely pierced and chased mounts, water-gilt; the bases are circular, spirally fluted, with square plinths of statuary marble. The twisted side-branches for candles are removable, being fixed in sockets formed of acanthus leaves. The covers which terminate in finials of flames are reversible, and form a third candle socket when required.

Height, 14 in.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

Circa 1770.

Candelabra were used either on tables, pedestals or chimney-pieces, and were favourite ornaments for the chimney-piece in the second half of the 18th Century, when the *garniture de cheminée*, consisting of a clock and a pair of candelabra, had become universal in France. The finely pierced and chased mounts of this pair are in the style of Robert Adam. Other exactly similar examples exist, which were cast from the same moulds, for instance, those at Windsor Castle.

Robert Adam regarded candelabra of Blue John mounted with ormolu as suitable to stand on pedestals which were such a favourite feature of his interior schemes. Examples are to be seen at 19 Arlington Street (which he designed for Sir Robert Dundas), and also at Saltram, in Devonshire. His drawings of the furniture and decoration for both of these houses are in the Soane Museum.



Fig. 164.

AN AGATE BOWL WITH ORMOLU MOUNTS.

Fig. 165.

Ornamented with finely chased copper mounts, water-gilt and burnished, consisting of a band of guilloche ornament round the rim fixed with clasps of overturned leaves from which are suspended festoons of laurel tied by ribbons. At the sides are grotesque masks with drop handles. The moulded base is ornamented with acanthus leaves, laurel and reeded bands, and gadrooned moulding.

9 in. long by $6\frac{3}{4}$ in. wide by $4\frac{1}{2}$ in. high.

Circa 1775.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

This example is remarkable for its close resemblance to French designs of the Louis XVI period, and the quality of the ormolu equals, and is elaborated with the richness and finish of, the finest contemporary French work.

A PAIR OF VASES WITH ORMOLU MOUNTS.

Fig. 166.

The oviform bodies of finely figured Derbyshire fluor-spar are ornamented with chased mounts, water-gilt. The covers, which are reversible, are provided with candle sockets. The vases stand on bases, decorated with flutes and bands of laurel leaves, on square plinths. Fitted with scroll handles.

13 in. high.

Circa 1770.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

Vases of this shape were frequently used for the decoration of the chimney-piece. Wedgwood advertises "Ornamental vases of antique forms for ornamenting chimney-pieces, bookcases, etc." (1787). They could be also used upon torchères. The reversible covers are provided with candle sockets, a device not infrequently met with at a period when the only means of illumination was candles, of which the chandelier could carry not more than sixteen or twenty.



Fig. 165.



Fig. 166.

PASTILLE BURNERS WITH ORMOLU MOUNTS.

Figs. 167, 168 and 169.

(1) PASTILLE BURNER (*Fig. 167*).

Oviform, of Derbyshire fluor-spar, mounted with a pierced brass rim, having handles emerging from lions' heads, chased and gilt, and standing on a turned base mounted with laurel leaves, and square plinth. The cover is surmounted by a cone-shaped finial.

Height, 10½ in.

Circa 1780.

(2) A PAIR OF CASSOLETS (*Fig. 168*).

Both the vase and the circular pedestal are of Derbyshire fluor-spar, with very fine ormolu mounts.

Height, 11 in.

Circa 1770.

(3) PASTILLE-BURNER (*Fig. 169*).

The oviform body of Derbyshire fluor-spar is mounted with a chased and gilt rim and handles, from which are suspended swags of husks. It stands on a fluted base and circular pedestal of statuary marble, which is ornamented with gilt metal pateræ and swags of laurel, and circular moulded plinth.

Height, 9½ in.

Circa 1780.

(From the collection of the Duchess of Manchester.)

These ornaments, mounted with typical Boulton ormolu of the late 18th Century, were, like the objects illustrated (*Fig. 166*), designed as a part of the decoration of chimney-pieces, in which the French had hitherto led the way.

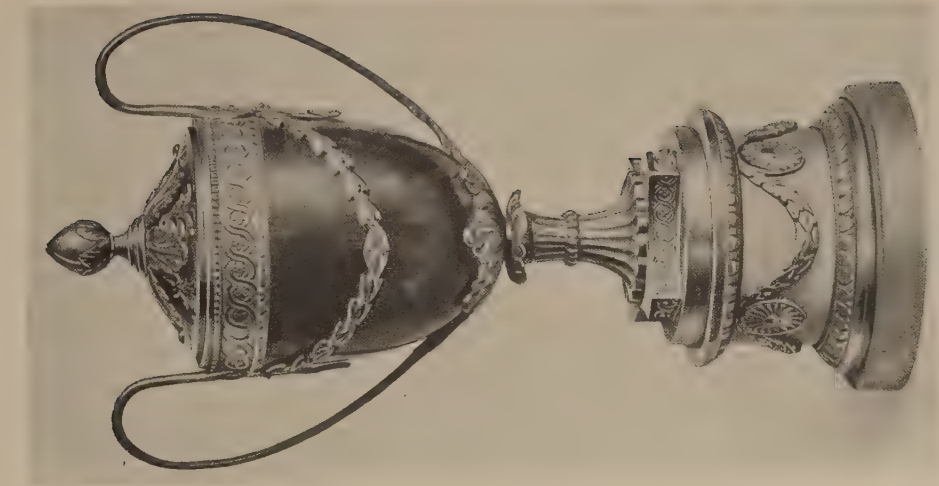


Fig. 169.



Fig. 168.

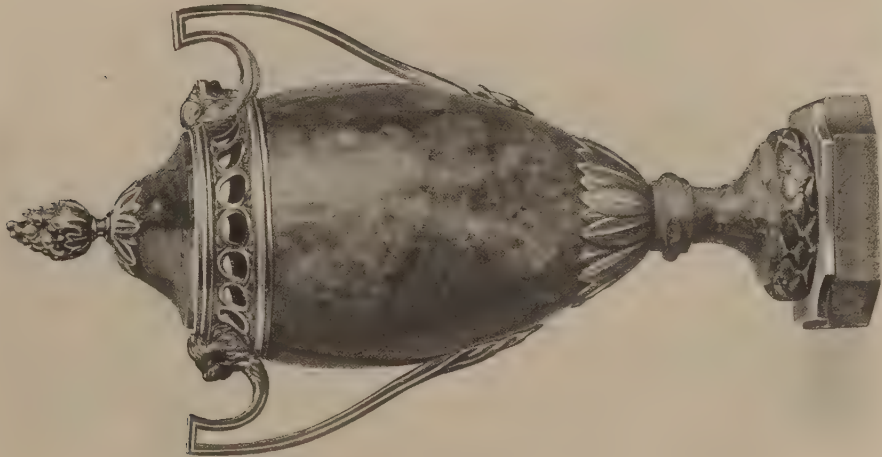


Fig. 167.

CHAPTER XV.

GLASS.

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CHAPTER XV.

GLASS.

THE manufacture of glass in England, like tapestry weaving, owes its origin to the enterprise of foreign immigrants. Leaving on one side the documentary evidence for the earlier glass making establishments, both Venetian and French glass workers came to England during the latter part of the 16th Century. The French glass workers made glass in the Weald and in London some time before 1570, but they had difficulties with the native workmen, and moved to different parts of the country, such as Stourbridge and Newcastle-on-Tyne. Eight Muranese glass workers were imprisoned in the Tower in 1550, and forwarded a petition to Venice in that year, and after a time they were allowed to return to Murano. Stow writes that "the first making of Venice glasses in England began at the Crochet Friars about the beginning of the reign of Queen Elizabeth, by one Jacob Vessaline, an Italian"; so it is to this Venetian Giacomo Verzelini—to give him his correct name—that the making of the Venetian *cristallo* is due. In 1575 he obtained a patent for twenty-one years for making all kinds of drinking vessels in the style of Murano, and engaged to teach the English workmen the art. In spite of this venture, it is probable that Venetian glass ware was still imported.

Sir Robert Mansell, an interesting figure and "the predominant monopolist in glass" during the first half of the 17th* Century used every endeavour to secure the services of Italian craftsmen for the industry which he devoted himself to developing; and after his death the making of fine glass in this country is believed to have suffered a serious decline.

Until the 17th Century, wood was the only fuel used in glass furnaces, and the glass makers moved from place to place "consuming the woods," according to many complainants in denuded forest districts. In 1581, complaints, for instance, were made by the Mayor of Rye of the wasting of the woods in the neighbourhood of the iron and glass houses, and Aubrey states that glass houses at Chiddingfold were put down during the reign of Elizabeth, and that others were petitioned against at Hindhead.†

During the 17th Century coal began to take the place of wood in glass furnaces, and this change of fuel led to a change of ingredients in the glass. With wood as fuel, the pots for melting the glass in were open, but with coal as fuel the pots had to be covered, owing to the sulphuric fumes, and a small opening only was made at the side. The partial closing of the pots necessitated a more fusible glass, and to secure this, oxide of

* A. Hartshorne, *Old English Glasses*, 1897.

† *Old English Glasses*, page 168.

lead was introduced in the composition. The characteristics of the resultant lead-glass are great brilliancy and transparency and the power of dispersing the rays of white light, a quality only fully brought out by means of angular or faceted surfaces. The date of the introduction of lead as an ingredient is not definitely known, but a newspaper written in 1713 states that the improvement in English glass making began about 1680, and other evidence points to the same conclusion. "It is gratifying to read that prior to 1696 our glass men were supplying not only the East and West Indies, Holland and Vienna, but even the home of glass making, Venice itself."*

Late 17th Century glasses which have been preserved are very similar in appearance to those imported from Venice, but the material itself has greater brilliancy and weight, and glasses are more clumsy and solid in design. The stems of the larger glasses are hollow, and sometimes enclose a coin. Drinking vessels were not the only objects manufactured in England at this time in rivalry with Venice; large sheets of glass were also in demand for coaches and for mirrors, and when, in 1663, the Duke of Buckingham obtained his licence, his claim was based upon improvements introduced by him in looking glass plates and plates for coaches. According to the testimony of John Evelyn, who visited the Duke's "Italian glass house" at Greenwich, in 1673, the glass blown there was of "finer metal than that of Murano, at Venice."

During the 18th Century, drinking glasses were the principal output of English glass, and numerous types (most minutely studied by the late Mr. Albert Hartshorne) were evolved, which may be divided roughly into four classes:—

- (1) Moulded glasses.
- (2) Glasses with air twists in the stems.
- (3) Glasses with opaque white or coloured twists.
- (4) Cut glasses.

During the late years of the 18th Century fine cut glass chandeliers were made in the various centres. It is said that the first chandelier was made at Bradley, Enser & Co., about 1760, and was kept in a house near the glass works, Stourbridge, as a curiosity, for many years afterwards. The working drawings of the firm of Perry & Parkes, dating from about 1780, show chandeliers; and in a letter, in 1804, they recommend the branches of a chandelier to be cut plain, "as plain arms have succeeded those cut with hollows, and are more generally approved." Few chandeliers of the late 18th Century have survived in their original condition. A deeply-cut faceted ware, solid and brilliant, was produced both in English and Irish centres in the early 19th Century.†

Irish lead glass was made from practically the same materials as English, the sand being principally brought from the Isle of Wight, and there were a great number of English workmen in the Irish glass houses, which may account for the similarity of Irish and English cut glass; among the Irish centres for cut glass were Waterford, Dublin, Cork and Belfast.

Almost every piece of 18th Century cut glass to be found in Ireland is now described as "Waterford," and it is usually stated that Waterford glass is characterised by a bluish tint. It appears, however, that there was only one factory at Waterford, which

* F. Bickley, *The Glass Trade in England in the 17th Century*, 1914.

† There is a popular idea that 18th Century Irish glass, especially that produced at Waterford, was superior to English. This is not correct; the Irish makers themselves in advertising their wares only claimed that they were "equal to any in England."

was working for a very limited period, and the metal of Waterford specimens in the possession of Mr. M. S. D. Westropp, "is decidedly whiter than that of most other Irish glass. The bluish tint is simply caused by impure oxide of lead being used in the manufacture, and as this might have occurred in any pot of metal, glass of this bluish tint may have been made in any of the Irish, or even in the English factories."* The earliest record of a glass house connected with Waterford occurs in 1729; and an extensive glass house was set up in 1783 by George and William Penrose. In an advertisement in the *Leinster Journal* of October, 1784, they claim to make "all kinds of useful and ornamental flint glass, of as fine a quality as any in Europe. They have a large number of the best manufacturers, cutters and engravers, by which they can supply every article in the most elegant style, having spared no expense to bring the business to the highest position possible.† The factory was closed in 1851.

There was a glass house in Dublin in the late years of the 17th Century, and a considerable number were at work during the 18th and early 19th Century. A glass house was set up in Belfast in 1766, by a certain Benjamin Edwards, who had previously had an establishment at Dungannon, and it is claimed in the *Belfast News Letter* of January 9th, 1781, that the output of the Belfast factory is equal to any in England.‡ The Belfast factory probably ceased about 1829, but there are records of other factories whose existence lasted some years later. The glass industry at Cork dates from 1782.

London was the premier glass making city in this country, and Houghton, writing in 1696, mentions that there were twenty-four glass houses in the neighbourhood of London, though, he adds, not all of them were at work.

At Bristol, ornamented glass was made decorated with ornament painted in enamel colours and burnt. Large quantities of translucent glass of peculiar softness and texture, very white and closely resembling soft paste Sèvres, and blue glass was also made. A certain M. Edkins was chiefly employed in the ornamentation of Bristol glass.||

Glass cutting was carried on in Birmingham, Bristol, Newcastle, Stourbridge and Whittington, in England, the finest specimens dating from between 1780 and 1810; but later the sacrifice of all quality to a prismatic brilliance brought cut glass into disrepute, and towards the middle years of the 19th Century it was the fashion to regard cut glass as barbarous. It is curious that so little interest has been taken in an industry in which for some thirty years this country surpassed all competitors, creating a ware which influenced the glass industry throughout Europe.

* "Irish Glass," by M. S. D. Westropp. National Museum of Science and Art, Dublin, *General Guide to the Art Collection, Part IX, Glass*, 1918, page 63.

† Quoted in "Irish Glass," by M. S. D. Westropp. National Museum of Science and Art, Dublin, *General Guide to the Art Collection, Part IX, Glass*, 1918.

‡ *Op. Cit.*, page 42.

|| H. Owen, *Two Centuries of Ceramic Art in Bristol* (1873), page 360.

A MIRROR.

Fig. 170.

With shaped top surmounted by a carved and gilt wood cresting, of which the design is composed of scrolls and leaves. The plates are bevelled, and the wide border is decorated in red and gold with a design of interlaced strap and leaf ornament; on the sides are figures of an "Indian" man and woman on pedestals.

Height (including cresting), 7 ft. 1 in.; width, 3 ft. 2 in.

Circa 1700.

The large ornamental mirrors made to fill the piers between the windows in the reign of William III, were framed in a variety of ways, sometimes in carved wood and sometimes in glass in which the joints are screened by gilt ornament, or shaped coloured and ornamented glass. More ambitious efforts, in which a coloured glass border, generally blue or red, is covered with repeated interlaced strapwork (as in the present example), are traceable to French influence, though by the evidence of a bill (dated 1711) at Burley-on-the-Hill, English workmen were able to undertake "corners and slips wrought with flourishing" for a great glass for the Earl of Nottingham. The gilt wood cresting of the mirror is characteristic of the rich furniture of the first years of the 18th Century when Celia Fiennes notices at Lord Orford's the "largest Looking glasses I ever saw," having "fine carved head and frames, some of the naturall wood, others gilt."



Fig. 170.

A 17TH CENTURY GLASS CANDLE HOLDER.

Fig. 171.

One of a pair.

Height, $12\frac{1}{4}$ in.; diameter of base, $8\frac{3}{4}$ in.

Circa 1690.

The fine proportion of these candle holders and the breadth of base lends dignity and grace to the whole. They are blown and moulded. The long plain moulded candle holder has a collar of glass on the summit; below is a small moulded collar of glass, with a graduated knop below ornamented with blown tear drops, a form of decoration which had come into vogue for decoration of the stems of the drinking glasses. This knop is set over a larger "balustered" knop formed by collars of glass, showing much skill in workmanship and resembling the work found on the fine silver candlesticks of the late 17th Century. The stem stands on a large moulded base with pinched mouldings at intervals, a form of decoration suggestive of the silversmith rather than the glass maker. The outer edge of the base is in plain moulded glass.

A COMMEMORATION TWO-HANDLED CUP AND COVER.

Fig. 172.

One of a pair, of blue Bristol cut glass, with silver gilt mounts, bearing the stamp "T.H.," the mark of Thomas Hemming, who was entered as a silversmith in 1745, and who was working (according to an example in the Victoria and Albert Museum) in 1770. The London hall-mark is 1752. Height, $12\frac{1}{2}$ in.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

Blue glass, and glass decorated with enamel painting was a speciality of the Bristol glass houses, but examples mounted in ormolu and silver-gilt are extremely rare. The design of the mounts, with a serpent entwined with vine sprays and grapes upon the handle, and grapes and sprays of vine leaves upon the cover is purely naturalistic, an unusual feature in the rococo period. The cup is enclosed in contemporary lizard-skin velvet-lined case.

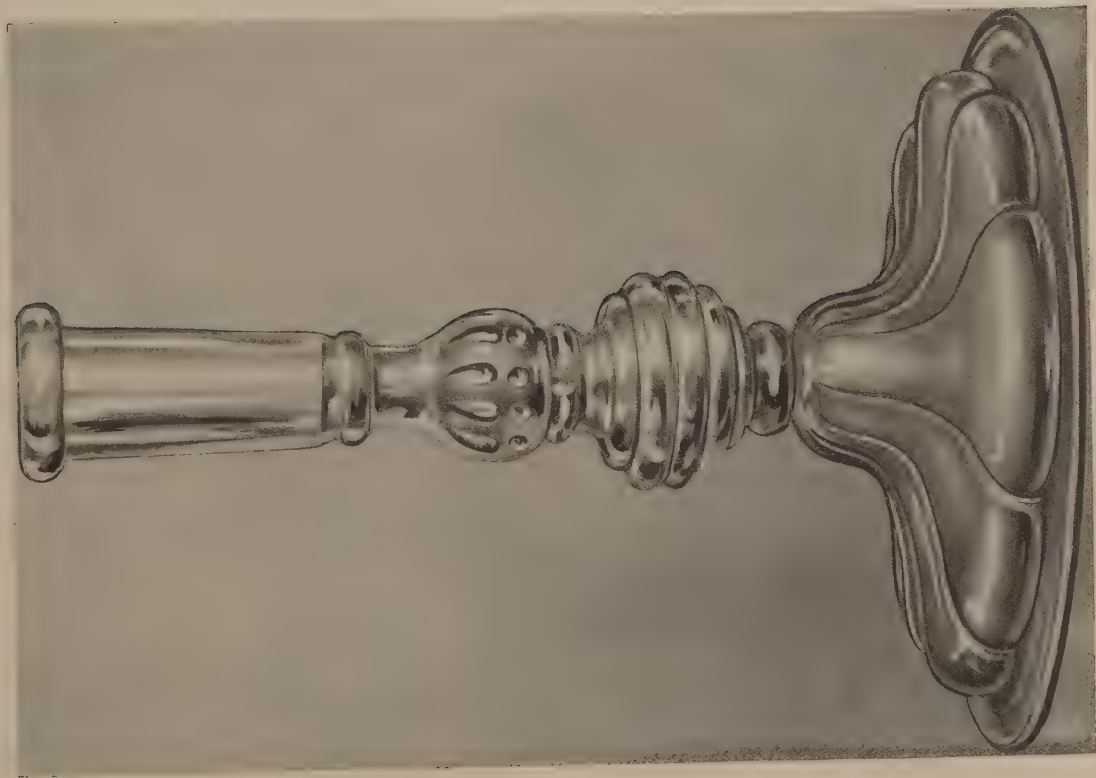


Fig. 171.

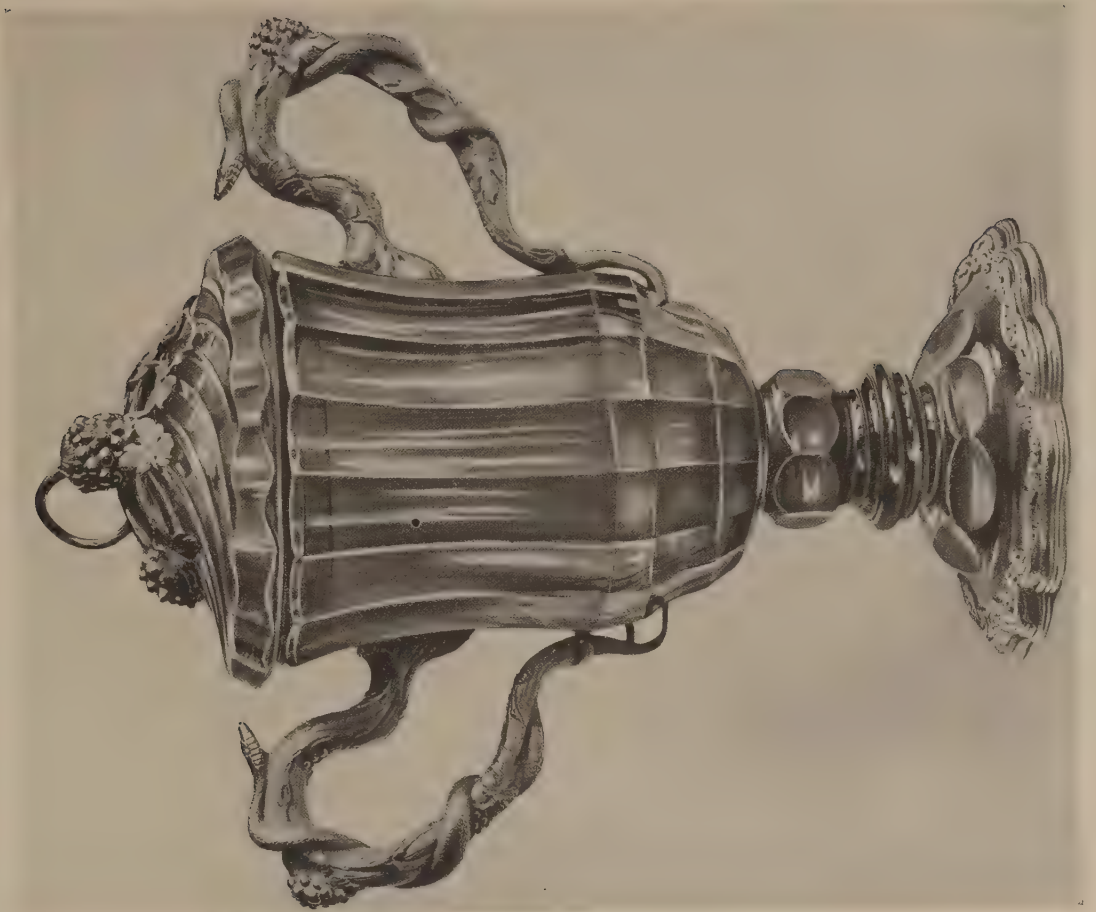


Fig. 172.

A COMMEMORATION GOBLET AND COVER.

Fig. 173.

The cover surmounted by a bust upon an ornamented ball; in the latter is a Maundy fourpence of 1709; in the stem is a Maundy shilling of 1714.

Total height, 12½ in.

Circa 1714.

The late Mr. Albert Hartshorne, in his work *Old English Glasses*, makes the following reference to the specimen here illustrated:—

“There can be little doubt that the hollow ‘blows’ in the stem of the larger glasses first led to the fashion in England of enshrining a silver coin in them. Unfortunately the piece of money cannot be depended upon as supplying the date of the glass, as such reliance would imply that the glasses were only made in the actual year of new issues, which is improbable. But inasmuch as the greater number of those appear in the stems of glasses are of Charles II, it may be reasonably concluded that some of them were patriotically so enclosed in the King’s honour during his lifetime, and others out of respect for his memory some few years after his death. It is to be noticed that all are good broad coins, chosen out of the millions of clipped money which became so serious an inconvenience soon after the death of Charles II; the above conclusions are also borne out by the character of the glasses themselves in which coins of Charles II occur. At first the bulbs of large goblets only were enlarged and so furnished. A glass in the possession of Mrs. Schreiber has a shilling of Queen Anne in the bulb, and a Maundy fourpenny piece in the knop of the cover, which is surmounted by a bust in ‘a Hat that was shaped in the Ramillie Cock,’ probably intended for Prince Eugène. Both bulbs are decorated with strawberries. Before the second decade of the 18th Century the stems of many medium-sized wine glasses were systematically fashioned with a neat receptacle for the money, at once enhancing the appearance and giving the glass an interest. Examples of old coin glasses are now of infrequent occurrence.

“It was the custom in Murano to enclose certain medals in the bottoms of glasses for presentation to distinguished visitors. In the British Museum is a Venetian glass containing a half sequin of Francesco Molino, elected Doge in 1647; an English glass of about 1740 with a threepenny piece of 1679, and another enclosing a Dutch coin of 1739, the probable date of the glass.”

Another authority on English glass, whose writings under the nom-de-plume of “Pontil” are well known, is of opinion that this glass goblet commemorates the victory of Malplaquet, and that the portrait is that of the great Duke of Marlborough. He writes:—

“This commemoration glass shows the early Dutch influence in its character, though it is undoubtedly of English make by the quality and texture of the glass which at this time (the early 18th Century) superseded the poor continental glass then being imported into this country.

“The form of the glass and cover are excellent, and the craftsman’s work is the acme of perfection; it stands on a domed base, above this is a baluster or collar of glass, again above this is a blown knop on which are bosses or roses of applied glass; in the interior of this blown knop is a Queen Anne shilling of 1714, showing in the first instance the glass was made to commemorate the death of Queen Anne (which occurred in this year); furthermore, there is a Queen Anne Maundy groat, dated 1709, in the blown knop below the head of the Duke of Marlborough which surmounts the cover on the glass, commemorating again his great victory at Malplaquet which happened in this year.

“Resuming the description—above the blown knop on the stem is a small baluster, and on the extreme bottom of the bowl of the glass are again bosses or roses of applied glass. The bowl is slightly funnel shape in plain glass. The cover is of plain glass with a rim, above is a blown knop covered with bosses or roses, and above this, surmounting the cover, is the wonderful hand-moulded head of the great Marlborough in a cocked hat. One must emphasise the hand-moulding of this head on account of the audacious craftsmanship of the artist of making a head in glass by hand without the aid of a mould, as this has undoubtedly been done; the glass and cover were made probably in 1714.”



Fig. 173.

CHAPTER XVI.

TAPESTRIES.

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CHAPTER XVI.

TAPESTRIES.

THE sumptuous hangings which existed in English homes and palaces before the latter part of the 16th Century were almost entirely importations from the tapestry producing centres in the Low Countries. The few records of tapestry making in this country before then are chiefly of antiquarian interest, indeed the first recognised tapestry works were those of Barcheston, which were established about 1550 by William Sheldon, of Weston and Brailes in Warwickshire, and Beoley in Worcestershire, who despatched Richard Hyckes to study the craft of tapestry weaving in the Low Countries. In recommending the maintenance of the Barcheston factory, Sheldon, in his will, stated that much money had been bestowed on the factory by Hyckes, and that it was a means of retaining great sums of money within the kingdom. William Sheldon died in 1570, and his son and successor, Ralph Sheldon, carried on the factory at Barcheston, receiving commissions from Elizabeth, Countess of Shrewsbury (1520-1607); but little is known of it after the accession of James I. Possibly some of the workmen were absorbed in the Mortlake workshops. Five tapestry maps, two in Bodleian Library and three in York Museum, were known as the work of the Sheldon looms. In addition to these, other specimens have been identified during the last few years, such as the armorial tapestry with the arms of William, Earl of Pembroke, in the Victoria and Albert Museum, and a cushion cover with the arms of Sacheverell, from Wollas Hall, situated on the borders of Worcestershire and Gloucestershire, also in the Victoria and Albert Museum. The Four Seasons, and a panel bearing the arms of Cecil impaling Cooke, are at Hatfield.

The far more important factory of Mortlake was founded in 1619 by James I, in imitation of the tapestry works in Paris founded by Henri IV. Expert Flemish weavers were engaged, and the high standard of craftsmanship, design and material, together with the activity of the weavers, soon raised this factory to a position of pre-eminence. Just as the English ecclesiastical embroideries of the 13th Century had been superior to those made on the continent, so the earlier tapestries woven at Mortlake surpassed contemporary work in the Netherlands, France or Italy. The names of the famous first sets made at Mortlake are recorded, and include the Story of Vulcan and Venus, the Twelve Months, the Acts of the Apostles after the cartoons designed by Raphael, the History of Hero and Leander, and the "Naked Boys," or children playing. The decline of the Mortlake factory dates from the Civil War, when the factory, being a Crown property, suffered considerably; and as no purchasers for tapestry could then be found in England, petitions for the repeal of the duty against exportation were sought to allow of the sale of the Mortlake productions in Holland. Some small encouragement was received during the Commonwealth, but contrary to expectations, little was done

for the manufacture at the Restoration, partly because the quality of the tapestries had deteriorated, and partly because subjects such as those produced at the Royal factory in Paris, had become fashionable. Evelyn mentions on his visit, in 1683, to the dressing room of the Duchess of Portsmouth, "the new fabriq of French tapestry, for designe, tendernesse of worke and incomparable imitation of the best paintings, beyond anything I had ever beheld." Notwithstanding its early period of brilliant production, the quality of the Mortlake tapestries continued to deteriorate, the demand ceased, and the factory, closed with the century. In 1702, the "surveyors" stated that the "commodity did not vend as formerly, so there had been but little work of late years."

During the declining years of the Mortlake factory in the latter part of the 17th Century, other centres of tapestry weaving had been set up, where better work was produced, such as Lambeth, which had been in existence some years before 1670. The famous *tapissier*, John Vanderbank, whose atelier was in the offices of the Great Wardrobe, Great Queen Street, between Drury Lane and Lincoln's Inn, is mentioned in the *Tatler* as a man inimitable in his way, and who was working there till 1728. There are in addition a certain number of English tapestry weavers of whom little is known. Such was Joshua Morris, "upholsterer and tapestry worker," who was sued by Hogarth, in 1727, for payment for a tapestry design drawn by the latter, but not approved by Morris.* Morris in his defence claimed that he employed some of the finest hands in making tapestry, most of them foreigners, and had himself worked abroad as well as in England.† The name of I. Morris was found woven into the border of tapestries from Perrystone Court, sold at Christie's, in July, 1916. A tapestry-covered settee at Belton House, illustrated in the *Art Journal* of October, 1911, has the name of Bradshaw woven into it.

Another tapestry factory was founded at Fulham during the reign of George II, admittedly to compete with the work then being produced in France. The origin of this enterprise is described in some detail by its founder, a naturalised Frenchman, Pierre Parisot, whose establishment according to his own account, practised tapestry weaving after the manner of the Gobelins, and carpet weaving in the style of Chaillot; while there was a school of art connected with the manufactory "for a great number of artists of both sexes and for such young people as might be sent to learn the arts of drawing, weaving, dyeing and other branches of the work." Notwithstanding the excellence of the work produced and the patronage which it received from the Duke of Cumberland, this establishment had but a short life, for the catalogue announcing the sale of the stock is dated 1755. From this it appears that the main output was carpets,‡ chair-coverings and screens, the most popular designs for the two latter being *Æsop's Fables*, exotic birds in "landskips" and vases of flowers.

Owing chiefly to the encouragement of the Marquis of Buckingham and Lord Charlemont, a tapestry factory was founded in Dublin, and produced excellent work about the middle of the century; other factories, about which very little is known, were started in several country towns. The last tapestry weaver of individuality was Paul Saunders, of Soho, whose work has certain peculiarities which are not found in earlier

* *Burlington Magazine*, October, 1917.

† J. Nichols, *Biographical Anecdotes of William Hogarth*, 1785, pages 24 and 25.

‡ See following chapter.

or later hangings. "The mellow golden light is so diffused through them," writes Mr. Thomson, "that the softly defined trees, the groups of peasants, children and animals are almost lost in it, while the foliage itself has the peculiar effect seen in Corot's landscapes. In the midst of these low-toned colours there sometimes comes a sudden crash where a vivid or dark blue note is struck in some drapery. There is no style of composition, no scheme of colour, and few subjects that could have been better devised to enhance the interior decorations of the Georgian mansions as they existed at the time when these tapestries were woven." The preference for painted stuccoed decoration becoming more pronounced during the course of the late 18th Century, the demand for tapestry as a wall covering practically ceased.

PILE CARPETS.

As the weaving of pile carpets is an industry closely allied to tapestry weaving, an account of English carpet weaving is included in this chapter.

Although the priority in the manufacture of pile carpets in Western Europe has hitherto been ascribed to France, the discovery within recent years of a number of specimens of indubitably English workmanship dating from the last half of the 16th Century to the middle of the 17th has disproved the claim. The earliest and most beautiful of these bears the Royal Arms of Elizabeth and the date 1570, while its field is occupied by a pattern of carnations upon which are the arms of Ipswich and Harbottle. It is the property of the Earl of Verulam. A portion of another containing the Royal Arms, and dated 1600, was given to the Victoria and Albert Museum, to which belongs a large carpet of simulated Oriental design, with English arms and the inscription "Feare God and keepe His commandements made in the yeare 1602." Lent to the Museum are Sir Hamilton Hulse's carpet, dated 1614, and one of floral pattern, the property of the Countess of Portsmouth, while two English carpets of later date are at Knole. Almost all these have a peculiar greenish quality in colour which seems characteristic. Instances of similar carpets occur in inventories.

Apropos of the manufacture of these carpets, there is the instance of a Scottish weaver, Thomas Kings, of Crail, Fifeshire, who, before 1590, left that town for Elsinore to become carpet weaver to King Christian IV, of Denmark, and in 1590 he (Kings) received a visit from King James I, then courting Anne of Denmark. Kings went afterwards to Slangerup, to which the tapestry manufactory of Elsinore was transferred. It is interesting to note that another native of Scotland, James Neilson, became in the last half of the 18th Century the principal contractor and master weaver at the Gobelins.

Experiments in the weaving of pile carpets "after the manner of Turkey and the Levant had been made in France in the early years of the 17th Century, and in 1626 the great Savonnerie factory was founded at Chaillot, a suburb of Paris, which was almost altogether employed in making carpets and other furniture for the French King's Palaces."*

* Parisot, *An Account of the new manufactory of Tapestry after the manner of that of the Gobelins and of carpets after the manner of that at Chaillot*, 1753.

Two workmen from the Savonnerie at Chaillot removed to London in 1750, and set to work on a carpet in a room in Westminster. In financial difficulties, they applied to their fellow countryman, Pierre Parisot, a tapestry weaver, who, supported by the Duke of Cumberland, engaged the men and removed to Paddington. As other French craftsmen were attracted to London and the manufacture was transferred to Fulham, the French authorities began to keep strict watch over the correspondence addressed to weavers and "*ou d'autres petits gens dans le quartier de Gobelins ou de la Savonnerie*," as well as on letters addressed to "M. Parizot in Foullemne manufactory à London." The first carpet of Parisot's factory was presented by the Duke of Cumberland to the Princess Dowager of Wales, but after a very short existence the factory was closed down in 1755, and the entire stock sold, including "nine carpets in the manner of Chaillot."

The plant was purchased by a French refugee, Passavant,* who, after a first unsuccessful attempt at reviving the manufacture, removed the works to Exeter, where he was assisted by French carpet weavers. That carpets were made in that city is proved by inscription woven in the border of a carpet recently sold at Messrs. Christie's, and a similarly inscribed example at Petworth, the design and quality of both closely resembling Savonnerie, of the reign of Louis XV. The ground of a carpet in the possession of the Kent Galleries is powder blue, the design consisting of scrolls upon which parrots are perched, garlands and baskets of flowers. The design centres in a lap-dog resting on a cushion; the border consists of a leaf winding round a rod, with cartouches at the angles and grotesque masks in the centre of each side.

In 1736, the Society of Arts offered premiums for carpets made in England "in imitation of those made in Turkey and Persia." The following year £25 each were awarded to Thomas Moore, of Chiswell Street, Moorfields, and Thomas Whitty, of Axminster. The following year, Passavant, of Exeter, received a similar amount, and in 1759, Whitty obtained a further £30, and William Jeffer, of Frome, £20. Though the manufacture of pile carpets was not an important industry in this country during the 18th Century, several fine carpets were made to the design of Robert Adam, by Thomas Moore, of Moorfields. Of the red drawing room carpet at Syon House,† the setting out is geometrical, and the name of the weaver, Thomas Moore, with the date 1769, is woven into the border. Two carpets at Strawberry Hill were made at Moorfields, that in the round drawing room "having the design taken from the Sèvres china table in the green closet." Lady Mary Coke saw at Moorfields, in 1768, several different kinds of carpets, "all remarkably fine," including some in imitation of Persian carpets. Several carpets in the possession of the Earl of Jersey, at Osterley, were also woven by Moore, the designs for the tapestry room and Etruscan room being dated 1775, while that of the State bedroom is three years later.

The founder of the Axminster industry was Thomas Whitty, a clothier, who "having seen in London a Turkey carpet ornamented with large figures and without a seam" was seized with the wish to rival it in 1755. Gilpin visiting Axminster in the late 18th Century, described the Axminster products as richly coloured, but adds that

* S. Smiles, *The Huguenots, their Settlements, Churches and Industries in England and Ireland* (1867), page 323.

† The office copy of the design, dated 1768, is preserved in the Soane Museum.

“in general they are so gay that furniture must be glaring to be in harmony with them, and the British carpet has *too much meaning*. It often represents fruits, and flowers, and baskets and other things which are generally ill-represented or awkwardly larger than life.”* Among the Axminster products were the costly carpets made for the Pavilion at Brighton about 1823.

According to Mr. Kendrick,† the Axminster factory was succeeded by that of Moody’s, at Wilton, where carpet making has gone on ever since. There is, however, evidence that the carpet weaving of Wilton is earlier in date than that of Axminster, having been started by Henry Herbert, 9th Earl of Pembroke, in 1745. Pococke, visiting Wilton in 1756, speaks of the town as famous for its manufacture of carpets “like those of Turkey, but narrow, about three-quarters of a yard wide.”‡

* W. Gilpin, *Observations on the Western parts of England*, 1798, pages 272 and 273.

† *Journal of the Society of Arts*, January 24th, 1919.

‡ *Travels through England*, Vol. II, page 48.

A BARCHESTON TAPESTRY OF THE LATE 16TH CENTURY.

Fig. 174.

A panel (42 in. by 30 in.) with coat-of-arms in the centre surrounded by a scrolling design of fruit and flowers on a blue ground. The border is of flowers and fruit on a yellow ground.

Circa 1595.

(From the collection of Miss Whitmore Jones.)

This panel is one of certain Sheldon tapestry panels lately discovered at Chastleton House, in Oxfordshire, ten miles from Barcheston. Chastleton was built, in 1603, by Walter Jones (d. 1632), a rich woollen merchant of Witney, who bought the property from Robert Catesby, of Gunpowder Plot fame, and married Eleanor Pope, maid of honour to Queen Elizabeth, niece of Sir Thomas Pope, of Wroxton Abbey, near Chastleton, and daughter of Henry Pope, the Court jeweller. Chastleton House, which was probably finished about 1614, has never been altered externally, and there are but minor alterations within doors, the wainscot, tapestry, glass and pewter, still remaining in the possession of the descendants of the family that built and lived in it. The connection between the families of Jones and the Sheldons, the founders of the Barcheston tapestry works, must have been close, for in the room known as the Doctor's Chamber, there is a chimney-piece bearing the Sheldon arms. It was natural, therefore, that the tapestry hangings for Chastleton should have been woven at Barcheston.

One of the panels formerly at Chastleton bears the date 1595, others are undated, but of the same period. The arms upon the panel illustrated are those of Jones impaling Pope; Walter Jones's arms were confirmed to him in 1602, together with the grant of a crest, and as there is no crest in the panel, it dates probably before 1602. It bears the following inscription:—

DULCE I. PE
RICULUM
SEQUI DEUM*

The strapwork cartouche enclosing the coat-of-arms is typical of Flemish ornament which was closely imitated in this country. The technique of the Sheldon looms is excellent in this and the other known examples; and Mr. W. G. Thomson writes of the craftsmanship of the maps and borders in the Bodleian Library, as "equal to the best Flemish *ateliers* of the period." This panel is worked in wool and silk, with a certain amount of gold and silver thread, there being 22 warps to the inch.

The blue-green colour of the wool in the background is dyed principally from weld—a small plant still found in many English counties. It is doubtful whether imported indigo was then used, probably instead woad was utilised, as it is known that at this period there were several farms in Lincolnshire where it was grown. Logwood was no doubt also employed, as it was then being brought from Central America by the Spanish traders, and had found its way to this country through the Netherlands.

* "*Periculum*" seems to have been wrongly put here for "*in periculo*": "It is sweet, in danger, to follow God."



Fig. 174.

A ROYAL TAPESTRY OF THE EARLY 17TH CENTURY.

Figs. 175-180.

Illustrates "The Trial of Venus" scene, being one of the "Vulcan and Venus" set, the first tapestries woven at Mortlake. As with the other panels of this series the broad border is enriched with cartouches and figures. In the middle of the upper border is the badge of the Prince of Wales and the motto *Ich Dien*; at the bottom four crossed sceptres and the motto *Sceptra favent artis*. At either side are interlaced "C's" with the Prince's coronet.

Size 14 ft. 4 in. by 18 ft. 11 in.

1620-1622.

The first tapestries woven at the Mortlake works were the series of hangings representing the story of Vulcan and Venus. The cartoons were either drawn by Rivière, or were adapted by him from earlier Italian examples.

This set of tapestries was made for Charles, Prince of Wales, and their manufacture received the enthusiastic encouragement both of King James I himself and of the Marquis of Buckingham.

The weaving was begun on September 16th, 1620, and the nine hangings were finished on 6th June, 1622, a rate of progress which seems incredible. The best wool, silks and gold were used in the manufacture, and the texture was extremely fine, averaging 23 warp strings to the space of one inch, while the threads of the weft in the same space average about 50. At this time the woollen yarn cost 6s. per lb., the silk cost 33s. per lb., and the gold thread 6s. per oz. The weaving of the faces was paid for at a much higher rate than the other parts, and the overseer, Philip de Maecht, received a special commission. Upon the completion of this set the reputation of the Mortlake factory was established, and Sir Francis Crane believed the time opportune to press for considerable emoluments. The financial embarrassments of the Crown happened then not to be serious, and Sir Francis Crane rapidly rose to power and wealth. A petition was presented to King Charles I, about 1630, by a certain Dru Burton, setting forth that His Majesty had been greatly overcharged, especially for the set of Vulcan and Venus. The subject of the petition, which was entitled *The Discovery*, was not even investigated, and the petitioner was deprived of his office as Attorney-General for presenting it. In *The Discovery*, the set is referred to in the following terms:—

"The first suits of tapistrie of the storie of Vulcan and Venus which is the foundation of all
"the good Tapistries made in England"; and

"The whole suite was sold to yo^r Ma^{tie} being prince for £2000."



Fig. 175.

A ROYAL TAPESTRY OF THE EARLY 17th CENTURY —*continued.*

Sir Francis Crane was succeeded by his brother, Captain Richard Crane, who was not possessed of the same ability. The works had but little chance of success during the troubled times of the Civil War, and continued to decline both financially and in the quality of the work produced. An attempt was made to improve the work after the Restoration, and Sir Sackville Crow, who had been granted the Governorship, fell into poverty and resigned in 1667. In a letter dated from the Fleet, 7th May, 1670, enumerating the various cartoons available in England, including the sets of Hero and Leander, Vulcan and Venus, The Horses, and Cæsar's Triumphs, he specially recommended the Vulcan and Venus by Rivières, "an excellent master and in my opinion a better designe." During the Commonwealth a number of works of art, formerly Royal possessions, found their way abroad, especially to Madrid, and amongst them was the tapestry now in this collection. It was discovered in that country some few years before its purchase by the present owner.

Of the other eight tapestries of the original set, several panels are at St. James's Palace (some unfortunately much mutilated), one is stated to be in America, another is in the Victoria and Albert Museum.



Fig. 176.



Fig. 177.



Fig. 178.



Fig. 179.



Fig. 180.

A ROYAL TAPESTRY OF THE LATE 17TH CENTURY.

Fig. 181.

An upright panel (height, 9 ft. 6 in.; width, 7 ft. 10 in.) bearing the arms of King William III and Queen Mary, supported by figures of Mars and Minerva, seated upon military trophies and holding the Royal Crown. Beneath are the heads of the lion and unicorn merging into scroll foliage, and enriched with festoons which surround a panel of trellis work enclosing a plumed helmet. In the spaces of the trellis are inserted roses, shamrocks and *fleur-de-lys*; above is the motto *Je main tien dray*. The tapestry is framed by a wreath of oak foliage with scrolls at each corner and the Star and Garter at each side. In the centre of the top border is a cartouche, with cypher of William III and Queen Mary, connected to the corners of the panel by rich festoons of flowers.

The tapestry is very finely woven and the design executed in brilliant colours, into which a large amount of gold and silver thread is introduced, upon a red-brown background. The panel bears the Brussels mark and is signed "Clerk." *Circa 1690.*

(From the collection of Lady Sackville.)

During the reign of William III, the Mortlake factory fell into its decadence, and the Soho works had not sufficient reputation to be entrusted with important commissions. King William, therefore, employed Flemish weavers to portray the Battle of the Boyne and other of his victories. A revival in tapestry weaving had then taken place in Brussels, chiefly owing to the demand for military commemoration pieces, in imitation of the French Court, and it was from that city that the Duke of Marlborough also ordered the hangings now at Blenheim. The tapestry here illustrated formed one of an armorial set consisting probably of eight pieces woven with gold and silver by the Brussels master-weavers—De Clerck, Van der Borch, Cobus and Coenot. Although the design is not illustrated in the Works of Daniel Marot, "*Architecte des Apartements de sa Majesté Britannique*," every feature is typical of the distinctive style of that artist; indeed, all the details appear in his designs; thus, the *motif* of lion and unicorn heads emerging from scroll ornament occurs constantly, notably in the decorations of the state coach* presented to King William by the citizens of the Hague. Other details are also repeated, such as the figures supporting the crown, and the trellis work with the Royal badges in the interspaces. These armorial tapestries do not appear in the Royal inventory of 1695, and at a late period appear to have passed into private hands. Two similar panels are now in Windsor Castle, for which they were acquired by King George V and Queen Mary in 1914.

The present example was formerly in a house at Lisburn, co. Antrim, and is said to have been hung in front of King William's tent at the Battle of the Boyne, and to have been left in Ireland. This house and its contents were bequeathed by the 3rd Marquess of Hertford, K.G., to Sir Richard Wallace; and the tapestry was one of the many works of art in Sir Richard's collection in Paris which did not pass after his death to the Wallace Collection in Manchester Square, but were sold privately.

Others of this set have appeared at public auctions; one at Christie's on June 30th, 1881, a second, signed by Le Clerck, at the Lord Leighton sale on July 10th, 1896, and two more, signed by J. Coenot and Jan Cobus, on December 17th, 1913.

* This coach is still used, although unfortunately much altered, by the Speaker of the House of Commons.



Fig. 181.

A TAPESTRY WITH THE ROYAL ARMS.

Fig. 183.

An oblong panel (length, 16 ft. 8 in.; height, 8 ft. 0 in.) bearing the arms of King George III, with the cypher, crest, supporters and motto; trophies, balance, mace and sword; fasces, caduceus, and owl on helmet, occur on left and right respectively. The border is of foliated scrolls with wreaths of flowers, and groups of roses and thistles. The tapestry is very finely woven and the design executed in brilliant colours upon a brown background. Circa 1760.

The narrow horizontal band of similar tapestry (length, 16 ft. 10 in.; height, 1 ft. 5 in.) bears the Royal badges, *fleur-de-lys*, rose and thistle, with a foliated scroll work throwing out rose leaves.

Circa 1760.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

(From the collection of Viscount Massareene and Ferrard.)

Art received enlightened patronage in Ireland towards the second half of the 18th Century, and some of the classic buildings that rose in Dublin during this period are as fine as any contemporary English work. There are traditions of tapestry making in various parts of Ireland, but most of the establishments became extinct about the third quarter of the 18th Century.

In the *Journals of the Irish House of Lords*, we find that a Dublin factory, which only lasted a short time, bequeathed two examples of its work, which were in the Bank of Ireland, College Green, when the house ceased to be the Parliament House of Ireland. In 1727, when the erection of a new Parliament House was being considered, Robert Baillie, "Upholder of the City of Dublin," petitioned the Committee appointed to receive proposals and plans for the building and furnishing of the new House (*Journals of the House of Lords of Ireland*, Vol. III).

His estimate and plans were accepted in May, 1728. Baillie employed apparently one artist of the name of Van der Hagen to design the pieces, and a weaver named John Van Beaver. The factory stood on the site of the present Parnell Street. This industry seems to have declined, for in November, 1768, at a meeting of the Dublin Society, a Memorial of a certain Richard Pawlett (who seems to have taken on the factory) was read, stating that he was bred to the business of the manufacturing of tapestry and "had made several pieces which were much approved of by the Society, and for which he then obtained premiums; that for want of sufficient stock to carry on the business he is at present confined to the making of small pieces, which deprive him of the opportunity of fully showing his skill in the art he professes, and praying the aid of the Society," etc. After 1768 there is no record of tapestry making in Dublin (*Proceedings of the Royal Dublin Society*).

The tapestry illustrated, which bears the cypher G.R. III, was one of those produced in Dublin, and was manufactured for the Irish House of Commons, where, as is seen in contemporary prints, it hung behind the Speaker's Chair. After the Union in 1801, this tapestry passed to the last Speaker, Lord Oriel, and was removed by him to Antrim Castle, where it remained until a few years ago. The tapestry is similar in style to a panel portrait of George II, which bears the legend "The workmanship of John Van Beaver ye famous Tapistry Weaver—Alex Riky, Master. Richard W. Nelling, William Beasley, Wardens, 1738."

TAPESTRY BAND WITH THE ROYAL EMBLEMS.

Fig. 182.

This is of the same manufacture and fitted round the baldequin above the Speaker's Chair in the Irish House of Commons.

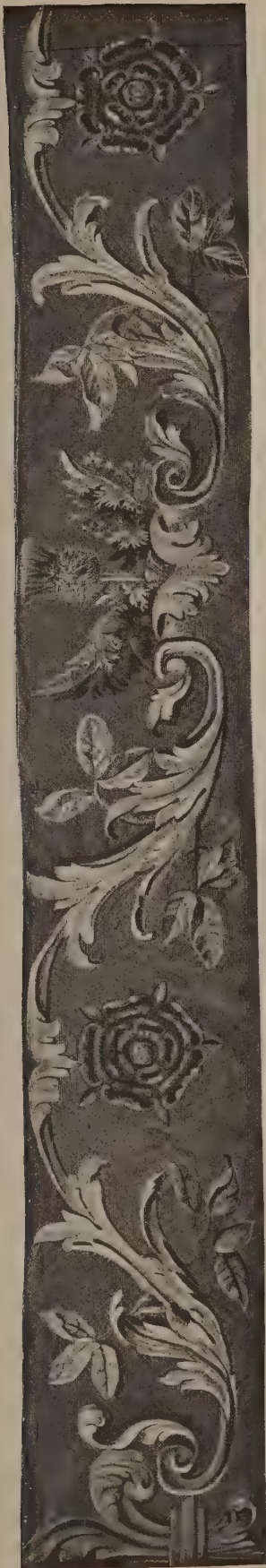


Fig. 182.



Fig. 183.

A FIRE SCREEN WITH PANEL OF TAPESTRY.

Fig. 184.

The panel (height, 3 ft. 11 in. ; width, 3 ft. 4 in.) is of finely executed Soho tapestry. The design consists of a vase of flowers and birds in natural colours in a scroll framework, the background being of dull gold. The mahogany framework has the top rail shaped and carved with a scallop shell and leaves.

Circa 1720.

At the Victoria and Albert Museum there is a fine ornamental tapestry, the central feature of which is a vase of flowers with birds, a duplicate of which exists at Normanton. Both are attributed to I. Morris, who signed one of two panels of almost identical design and dated 1723, formerly in the possession of the late General Clive.

The very close similarity, both in design and colouring, of the vase of flowers, birds and other details of the panel illustrated with the same ornament in the above-mentioned tapestries, points to identity of origin.



Fig. 184.

AN ARMCHAIR UPHOLSTERED IN SOHO TAPESTRY.

Fig. 185.

With gilt scroll arms and feet carved with scale pattern, laurel leaves and foliage. The covering on back, seat and arms is of tapestry representing a bouquet of roses, tulips, anemones and other flowers tied with light purple ribbons, upon a deep red ground. *Circa 1750.*

(From the collection of Captain B. C. Vernon-Wentworth, Wentworth Castle, Yorks.)

For quality, this tapestry equals the best French work of the period, and closely resembles the work of Beauvais. There are 18 warps in the space of one inch, and the work is shaded with a range of five tones. The delicacy and refinement in the floral treatment shows that it is the work of Paul Saunders; the dyes used also have exactly the quality of those used in his larger signed tapestries. At the Wentworth Castle sale in November, 1919, was also sold a tapestry which was signed by him.

Paul Saunders wove many tapestries for English houses, mostly after designs by Le Prince, and a set at Alnwick Castle is signed "P. Saunders, Soho, 1758." From about 1761 until his death in 1770 he filled the office of Royal Yeoman Arras-maker, working for the Royal Wardrobe.



Fig. 185.

AN ARMCHAIR UPHOLSTERED IN FULHAM TAPESTRY.

Fig. 186.

The covering of the back and seat, of finely executed Fulham tapestry, shows in natural colours on the former a parrot pecking fruit, and on the latter a landscape; each framed in a border of flowers upon a pale blue background.

The mahogany framework is carved with leaf enrichment in the finest English rococo style. The front rail of the seat centres in a satyr's head; the cabriole legs terminate in claw and ball feet.

Circa 1755.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

In the sale catalogue of the Fulham factory (April 30th, 1755), two chairs with similar coverings are included, and the description of either would apply to the example in this collection. One is described as:—

“A superb State Chair, the back with a parrot eating fruit, and the seat a Landskip,”

And the other:—

“A large mahogany French Chair, the back, with a parrot eating fruit, the seat a landskip of the beautiful Gobelins work.”

Chairs of similar design are always referred to as “French Chairs” in the *Director*.

For many years this chair occupied a place of honour in one of the Committee Rooms of the old House of Lords, fortunately escaping destruction when the building was destroyed by fire. In view of the design and the quality of both carving and tapestry, this chair is probably the most important known example of a chair of the English rococo period.



Fig. 186.

A PAIR OF ARMCHAIRS UPHOLSTERED IN FULHAM TAPESTRY.

Fig. 187.

The covering of finely executed Fulham tapestry illustrates both on the backs and seats, subjects from Æsop's Fables in natural colours upon a brown background.

The mahogany framework of these chairs is carved with leaf enrichment in the English rococo style.

Circa 1755.

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

Æsop's Fables were popular subjects of design for suites of furniture covered with Gobelin and other tapestries, and in the sale of the effects of the Fulham works several tapestries illustrating such subjects are described as coverings for chairs and screens "in the style of the Gobelins."

In the first edition of the *Director* (1754), four illustrations of very similar chairs with upholstered backs let into carved framing are included, which are termed "French Chairs."



Fig. 187.



A POLE SCREEN WITH FULHAM TAPESTRY PANEL.

Fig. 188.

A tripod stand of mahogany, the design composed of scrolls and rococo ornament. The finial to the pole is carved with a vase of flowers. The frame, boldly carved with floral ornament, encloses a panel of Fulham tapestry, of which the design in natural colours is a golden pheasant standing by the plinth of a fluted column, with flowers in the background. *Circa 1750.*

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

According to Bubb Doddington, the work of Parisot's factory at Fulham was very fine but very dear; and screens, chair-seats and carpets, were a speciality of the factory. The enterprise did not prove successful and the effects were sold in 1755. Amongst the patterns for screens referred to in the sale catalogue, the specimen illustrated may be identified as:—

“A beautiful Indian Bird in a landskip.”

Chippendale, in the first edition of the *Director* (1754), illustrates several pole fire screens and candle stands, the feet of the latter being very similar to those of the pole fire screens. A comparison of the present screen with the *Director* shows parts taken from two of his designs (illustrated on *Plate CXXIV*).



Fig. 188.

AN ENGLISH PILE CARPET.

Fig. 189.

A. design of bouquets and sprays of flowers in natural colours upon a brown chequered ground.
Size, 20 ft. 9 in. by 16 ft. 3 in. *Circa 1760.*

The design and texture of the carpet illustrated shows that it was made about 1760, probably at Frome. The floral pattern is more characteristically English than in carpets known to have been made at Exeter, and it is almost exactly similar to a carpet still existing at Ramsbury, in Wiltshire, which was supplied to that house, together with a considerable quantity of furniture, about 1760.



Fig. 189.

CHAPTER XVII.

NEEDLEWORK.

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CHAPTER XVII.

NEEDLEWORK.

THE history of needlework as applied to upholstery is to a great extent a matter of records and inventories until the Restoration. Extant examples previous to that date are mainly to be found in two great houses, Knole and Hardwick,* where hangings and upholstered furniture of the late 16th and early 17th Century are preserved.

The evidence of wills and inventories, such as that of Dame Anne Shirley (1622-23) shows that much English silk and worsted embroidery in the form of bed curtains, cushions, chair seats and so on, existed in houses of the 16th and 17th Century, as well as carpets of Turkey† work, in which the wool was threaded by hand, knotted and cut. The family arms were frequently worked in the design of these carpets by the ladies of the house, the practice continuing till the 18th Century.‡

After the Restoration, designs in cross-stitch and *petit point* were worked by ladies for covering furniture instead of the loose cushions which were previously used during the age of oak. The taste of needlework upholstery was further stimulated by the example of Queen Mary, and Celia Fiennes noted in the "Queen's closet" at Windsor, the "hangings, Chaires, Stooles, and Screen the same, all of Satten stitch done in Worsteads, beasts, birds, ymages and ffruites all wrought very ffinely by Queen Mary and her maids of honour." Some of the chairs at Hampton Court still preserve the seat upholstered with needlework dating from this period; and during the first half of the 18th Century, many settees, chairs and stools were covered with *gros point* or *petit point*. In France during this period, Madame de Maintenon was as devoted to needlework as Queen Mary of England. She sat at her frame while affairs of State were being discussed, and it was said that she worked not only in her apartments, but when out walking and driving. "Hardly fairly ensconced in her carriage" (according to a letter of the time) "and before the coachman had flicked her horses, this good lady put on her spectacles and pulled her needlework out of the bag she carried with her." At the College of St. Cyr, while under her direction, needlework and embroidery formed an important part in the instruction of the young girls educated there, and the examples of French *petit point* which are extant show a higher quality of ordered design than the majority of pieces of contemporary English work.

* Many of the pieces of needlework preserved at Hardwick bear the initials of Elizabeth, Countess of Shrewsbury (1520-1607). Among these is an interesting set of needlework hangings with figure subjects in appliqué work, and several long panels of *petit point* intended for cushions.

† E. P. Shirley, *Stemmata Shirleiana*.

‡ "I think it curious to see my Ly. Leicester work at a tent-stitch frame every night by one candle . . . it is a carpet she works in shades of tent-stitch."—Letter from the Hon. Mrs. Boscawen, 1774.

The tendency of English design in needlework upholstery is towards an all-over floral pattern. A catalogue of plates and pictures printed by Peter Stent in the reign of Charles II indicates the source of the designs for embroidery. He had for sale "Books for Drafts of Men, Birds, Beasts, Flowers, Fruits, Flyes, Fishes," including one "Book of Birds sitting on Sprigs," "one Book of Branches," "one Book of Flowers." Another bookseller, William Simpson, brought out in 1650 "The second book of flowers, fruits, beastes, birds and flies exactly drawn," and these sheets used by the embroiderers of needlework pictures were no doubt also adapted by others working covers for large surfaces, such as chairs and settees, in which the design is often structurally weak, the flowers and fruits represented being frequently haphazard additions to the existing group. In examples where the design is specially shaped and contrived to fit the chair back or seat, a landscape with figure subjects, armorial bearings, or a vase or basket of flowers were the most usual *motifs*. In many pieces, the figure subject is worked in *petit point*, the surrounding ornament in *gros point*; and the balanced and symmetrical arrangement of the scrolling ornament framing these medallions is reminiscent of contemporary French design. Examples in which the needlework follows contemporary patterns of damasks and velvets are extremely rare, such as the chair at Houghton, illustrated in *Furniture in England from 1660 to 1760* (Fig. 32), and the settee (Fig. 199) in this collection, in which a large patterned Italian cut velvet has been copied.

The surface covered by needlework in the tall padded-back armchairs and settees, from about 1660 to 1710, was considerable, as the chairs and settees were also provided with a loose squab, and the needlework was carried over the outward scrolling arms. The fashion for open-back chairs and settees in the early 18th Century, however, restricted embroidered upholstery to the seat. In the great houses built under the Palladian influence and furnished with gilt furniture, such as Houghton and Holkham, velvets, silks and damasks were used to the exclusion of needlework coverings.

About 1740, the occupation of working coverings for furniture began to be superseded by the increasing use of tapestry, velvets and damasks. Besides the importation of French tapestry, an English manufactory was set up in Fulham, which produced a considerable quantity of furniture coverings. Occasionally needlework of a coarse quality was made with a trellis pattern enclosing a sprig of flower, for winged armchairs.

In the late years of the 18th Century, leather and horsehair were much used for dining room chairs, and silk brocade or French tapestry for drawing room sets, and there was, therefore, little demand for needlework, except for the panels of silk, or chenille embroidery upon satin, in designs of bouquets of flowers or figure subjects after well-known prints which were sometimes framed for the pole screens of the period.

A PORTRAIT IN NEEDLEWORK OF QUEEN ANNE.

Fig. 190.

The design (2 ft. 1 in. by 1 ft. 6 in.) depicts Queen Anne in State robes standing upon a terrace attended by a page in a scarlet and gold dress. The crown, necklet and orb are ornamented with contemporary "Paris" imitation pearls. The floor is of black and white marble, and in the background is a balustrade and columns entwined with garlands of various flowers. In the top centre is a baldequin of blue velvet with scalloped edges and tassels, from which curtains of crimson velvet are draped to the top of the side columns; these support two symbolical figures who lean forward to hold above the Queen's head laurel wreaths, the other hands bearing palm branches and trumpets. The frame is finely carved and gilt.

Circa 1710.

Needlework portraits of sovereigns are a feature of the Stuart period, and miniatures of exquisitely fine stitch also exist. Charles I, Henrietta Maria, Charles II and Catherine of Braganza are most frequently portrayed. James II, whose reign was so short, is, of course, less frequent, and neither William, Mary nor Anne appealed to the imagination of the English people, and are thus rarely represented in needlework. Portraits of George I and George II are sometimes found, but not of such high quality as the earlier work.

The needlework portrait of the last of the reigning Stuarts follows the engravings after her portrait by Kneller, and the needlework itself, in split stitch and satin stitch, is extremely fine in treatment, especially in details such as the Queen's rich petticoat and the winding garlands on the colonnade. The black and white paving is a favourite introduction in embroidered pictures of this period, and the baldequin with side curtains is also a feature in the earlier Stuart pictures.



Fig. 190.

A NEEDLEWORK CARPET.

Fig. 191.

The wide border of roses, tulips and other flowers is worked in natural colours on a green background; the centre is ornamented with a rococo cartouche bordered with flowers and enclosing a shield of arms, surmounted by a crest and the motto *FORTITER ET STRENUE*.

Size, 15 ft. 0 in. by 11 ft. 3 in.

The carpet is worked in double cross-stitch, the border consisting of a scrolling design of flowers. The centre is occupied by an irregular cartouche, bordered with flowers enclosing the arms of the Dempster family of Mures, Scotland.

Fine needlework carpets are of very rare occurrence. The usual type of hand-made carpets is that known as Turkey work, where the wool is threaded, knotted and cut, forming a pile.



Fig. 191.

A WINGED SETTEE UPHOLSTERED IN NEEDLEWORK.

Fig. 192.

A floral design in *gros point* in rose colour on a background of pale green. The four circular medallions are worked in *petit point* in natural colours with subjects representing the four Elements.

Circa 1690.

(From the collection of the late Rev. Lord John Thynne.)

During the late 17th Century, the amount of *petit point* worked in the form of screens and pictures was considerable, and medallions were frequently inserted in the centre of chair and settee backs, the most important examples appearing to date from the reign of William and Mary.

The original owner of this settee was a well-known personage in the reign of William III, and the needlework with which it is covered was doubtless the work of his wife or her household. At Boughton, in Northamptonshire, are a somewhat similar settee and several chairs covered with needlework of the same colouring and design, but without the circular medallions of this example, which resemble miniature representations of mural decorative paintings of the period.



Fig. 192.

A WINGED SETTEE UPHOLSTERED IN NEEDLEWORK—*continued.*

Opposite are the details of the four *petit-point* medallions of the settee illustrated on the previous page :—

Fig. 193.

JUNO in the rear drawn by peacocks, typifying Air; at the top is a rainbow. Beneath to the right is Aeolus, releasing the winds at her request to overwhelm the Trojan fleet.

Fig. 194.

NEPTUNE, typifying Water, and marine deities.

Fig. 195.

POMONA, typifying the fruitfulness of the Earth.

Fig. 196.

VULCAN, typifying Fire; under his direction the armour for Aeneas is being forged.



Fig. 193.



Fig. 194.



Fig. 195.



Fig. 196.

WINGED ARMCHAIR UPHOLSTERED IN NEEDLEWORK.

Fig. 197.

The needlework with which this chair is upholstered is entirely *petit point* of peculiarly fine stitch, the ground work is cream colour. On the seat is a bowl of flowers; on the back Biblical scenes are introduced, one representing the Apocryphal story of Susannah and the Elders, and the other Elijah fed by ravens. Various animals and a red brick house are also depicted.

The back of the chair is covered with old watered moreen.

Circa 1690.

(From the collection of the Earl Lovelace.)

The design of this chair covering resembles other needlework of the period in illustrating the house, with its walled-in courtyard, the park, garden and flowers; and horses, stags and peacocks are included. However, as was usual, Biblical scenes (possibly taken from a contemporary print by Stent or Simpson) are introduced, as well as the Royal lion.

In addition to the grape vine and rose, the iris and carnation are illustrated.



Fig. 197.

A WINGED ARMCHAIR UPHOLSTERED IN NEEDLEWORK.

Fig. 198.

The needlework with which this chair is upholstered is entirely *petit point*. The surface is covered with a number of flowers, including roses, carnations and tulips, surrounding the figure of a lady. The background is pale blue.

The walnut cabriole legs are carved with shells on the knee and terminate with paw feet.

Circa 1720.

Needlework coverings were usually worked in *gros point*, figures only and small panels being in *petit point*. The work on this chair is, however, entirely composed of the latter, every inch taking about 600 stitches. By *petit point* alone could be obtained the delicate shading for the many flowers, each different, and some representing what were then rare species, of which the entire design is composed.

Though tulipomania in England never reached the same height as in Holland during the 17th Century, traders with the Indies were encouraged to bring home specimens and obtain varieties of new flowers. Amongst the bulb species can be seen the ixia, tulip and parrot tulip, fritillaria, scilla and various orchids; amongst those grown from seeds are the poppy, *cobæa scandens*, convolvulus and nasturtium. The carnation and peony cactus are also represented.



Fig. 198.

A SETTEE UPHOLSTERED IN NEEDLEWORK.

Fig. 199.

The needlework with which this settee is upholstered is in exact imitation of the design of a late 17th Century Genoese velvet, the design being in red, green, orange and other colours upon a cream ground.

The mahogany framework is carved along the front rail with the Vitruvian scroll, the arms terminate in eagles' heads, and the cabriole legs have shell ornamentation on the knees, and terminate in claw and ball feet. *Circa 1725.*

(Exhibited at the Burlington Fine Arts Club, 1920-21.)

During the Palladian period, designs of flowers carried out in needlework were superseded for seat coverings by velvets from Northern Italy. Imported cut velvets, were, however, expensive and difficult to procure, except by influential persons, such as Sir Robert Walpole, and Sarah, Duchess of Marlborough. We can form some idea of the expense of these Italian velvets from the correspondence of the Duchess of Marlborough and the fourth Earl of Manchester, who procured for her from Italy quantities of velvet for the furnishing of Blenheim. In the settee in this collection the design of a piece of Genoese velvet is imitated in needlework. Probably many yards were worked in repeating patterns in the same width as velvet (*viz.*, 19 inches), to cover a suite of furniture. The intensity of colour and softness of the velvet half-tones have been most skilfully reproduced.



Fig. 199.

AN EMBROIDERED BED COVER.

Figs. 200 and 201.

Of linen, quilted with cream coloured silk, and embroidered in coloured silks trimmed with hand-made knotted fringe. *Circa 1700.*

(Illustrated from photographs taken by the Victoria and Albert Museum.)

This bed cover is a remarkable instance of the influence of Oriental design upon needlework, textiles and objects of art during the last years of the 17th and early 18th Century. Embroidery was produced in the East at a low cost, and this induced Dutch traders to send out clothes already cut to be embroidered in China. St. Aubin writes that embroideries worked with fine and evenly whipped cords and gimps came into fashion in his day. "This," he adds, "we owe to the Chinese by whom many embroideries most precise in regularity have been made up for our dandies." Costumes, hangings and bed covers were also worked in this country in close imitation of Oriental designs and reproducing Oriental *motifs*, such as fantastic birds of the hoopoe or peacock type, and figures in Oriental costume. This cover shows distinct Chinese influence in certain details, such as the introduction of a pagoda or temple standing on Chinese rock-work, but the design of the border of delicate floral scrolls, and the costume of some of the fantastic figures approximate more closely to Persian ornament.



Fig. 200.



Fig. 201.

CHAPTER XVIII.

EMBROIDERED BOOKBINDINGS.

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,, 206. Flowers in coloured silk
,, 207. Satin stitch, with female figures representing "Peace and Wisdom"
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,, 209.) Double book, with heads of Apostles
,, 210. Coloured silks, with portraits of King James I and Anne of Denmark
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CHAPTER XVIII.

EMBROIDERED BOOKBINDINGS.

EMBROIDERED bindings came early into use in England, and were produced in considerable numbers during the Tudor period. They can be divided into three classes, namely: Velvet, *petit point* and satin covers. The earliest extant example of a fine embroidered velvet book is the *Très ample description de toute la terre Sainete*, probably bound about 1540, which was the property of Henry VIII, and was dedicated to him. The ground is purple velvet; in the centre is the Royal coat-of-arms surrounded by the Garter and ensigned with a Royal crown; the coat-of-arms and Garter are worked in heraldic colours on linen and applied to the ground, while the crown is carried out in gold thread.

Velvet was used for the covering of books, and many of the finest examples are in this material; owing to its nature, appliqué work or embroidery in gold and silver thread is always found in conjunction with velvet, and the design is often of a high quality, as in the case of the crimson velvet Bible in the Bodleian Library, printed 1583, which has a beautiful formal design of scrolls bearing Tudor roses.

Of the extant examples of bindings of embroidered canvas or satin, one of the most interesting is the *Miroir or Glasse of the Synneful Soul*, in the Bodleian Library, a work in Queen Elizabeth's own handwriting, translated by her from the French in 1544, and dedicated to the Queen Katherine Parr. The ground is worked all over with blue silk upon which is applied an interlacing scroll pattern of gold and silver braid with the initials K.P. In each corner is a heartsease worked in coloured silks interwoven with gold threads.

Bindings of embroidered satin or canvas follow the course of development of contemporary needlework pictures, but the size of the book cover concentrated the art of the needleworker, and we avoid the crowded fancies of the needlework pictures in *petit point* and stump work. Single figure subjects or portrait heads are usually enclosed within a raised oval border, or an edging of "couched plate" or "purl" and gold thread, which served to protect the more delicate needlework. When subjects, such as an allegorical figure or Royal portraits do not appear, the design is of a floral character, representing conventional pinks, roses, tulips, pansies and other well-known flowers, together with birds and insects; and animals are also sometimes introduced. The books showing most completely conventionalized design are frequently worked in a variety of coloured "purl," which consists of copper wire covered with fine silk. This is then wound tightly on a needle and pushed off in the form of a short length of fine coiled tube. Such lengths were then threaded and sewn down to the ground.

Owing to the limitation of the material, only conventional scroll work, sprigs and flowers are represented in purl, but occasionally the lion and leopard are essayed. Sometimes whole covers are worked in this manner, in others only smaller details are rendered in purl on books treated with needlework, to which, from its relief, it forms a very efficient protection as well as an enriched effect.

The most perishable of bindings are those in satin treated with high relief or "stump-work" embroidery, which became fashionable during the reigns of Charles I and Charles II; but such high relief is most unsuitable for any object liable to much handling, and especially for the back portion which is disturbed by the continual opening of the book.

The professional origin of the little embroidered psalters and prayer books is indicated in a MSS. (1638) in the Bodleian Library, by a petition to Archbishop Laud of the milliners who carried on business in the Royal Exchange. "Imbroderers working in their own homes." The embroiderers, it is there stated, had for many years been accustomed to bring to the petitioner's shop "rare and curious covers of Imbrodherie and needleworke, with which they had covered Bibles, Testaments and Psalm books, of the best and neatest print to be richly bound up for the nobility and gentry."*

Nicholas Ferrar's "Protestant nunnery" at Little Gidding, in Huntingdonshire, to which Charles I paid several visits, has been credited with the production of both bound and embroidered books, and there is a definite proof that they were instructed by a binder from Cambridge, thus accounting for the appearance of well-known Cambridge stamps on some of the covers.

* *The Library* (3rd series), No. 39, page 131.

AN EMBROIDERED BOOKBINDING.

Fig. 202.

BIBLE, 1646. Authorised version printed by William Bentley, A.D. 1646.—The Way to True Happiness leading to the Gate of Knowledge . . . newly corrected and augmented, printed by James Young, n.d.—Whole Book of Psalmes in English Meeter, by Sternhold and others, with apt notes. A.M. for the Stat. Co., 1647, needlework, g.e. Thick 8vo. *Middle of the 17th Century.*

(From the Pittar collection.)

The entire cover of this Bible (1646) and Psalms (1647) is embroidered in *petit point* upon canvas. On the front is Moses with tablets of stone on his descent from Mount Sinai, and on the back is Aaron, robed as a high priest, with a golden censer. Each are represented within an oval medallion.

In the spandrils are sprays of fruit and flowers such as pinks, pansies and strawberries, the ground being worked over in silver thread.



Fig. 202.

THREE EMBROIDERED BINDINGS.

(From the collection of Viscountess Wolseley.)

Fig. 203.

The Whole Booke of David's Psalmes—both in prose and meeter with apt notes to sing them withall. London, printed by R.C. for the Company of Stationers, 1643.

Middle of the 17th Century.

The covers of this Book of Psalms are ornamented with a rose in the centre of one side and a tulip on the other; these are surrounded by various sprigs of flowers, interspaced with flies, snails, caterpillars and a bird. The back has a floral scroll. The design is worked in *petit point*, and the ground is carried out in smooth bright silver thread called "passing" as distinguished from the more usual twisted silver thread. The edge of the covers is bound with silver braid and the interior lined with red silk.

Fig. 204.

"Whole Booke of Psalmes collected into English Meeter," imprinted for the Company of Stationers, 1638.

Early 17th Century.

The design worked in *petit point* in natural colours upon a silver background, consists of birds and insects surrounded by flowers. Upon the back appears the stem of a vine with grapes, and tulips are also introduced. The gilt edges are tooled.

Fig. 205.

Oblong note book, with twelve leaves of gessoed vellum prepared for use as memorandum tablets; embroidered covers with silver stylus and engraved clasp; $2\frac{3}{4}$ in. by $3\frac{3}{4}$ in.

Early 17th Century.

The binding of this small oblong note book is embroidered in *petit point* with a conventional design of a rose and grape vine set in a clump of moss. This moss is made of silk thread twisted tight and then released so that it springs back into a crumpled state, as such was used to represent grass and moss in the 17th Century Stuart needlework. The background is worked throughout in silver thread, and the cover is lined inside with blue silk. These note books are scarce, especially specimens in a perfect state of preservation.



Fig. 203.

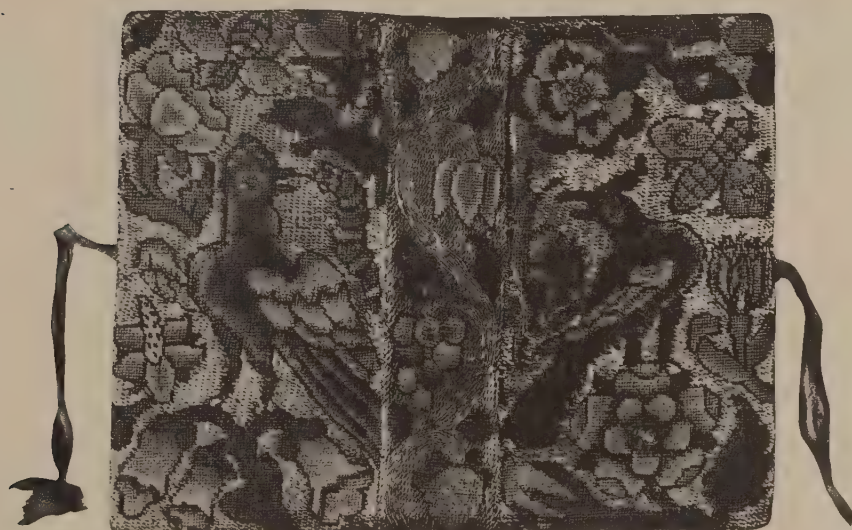


Fig. 204.



Fig. 205.

TWO EMBROIDERED BOOKBINDINGS.

(From the collection of Viscountess Wolseley.)

Fig. 206.

HOLY BIBLE, engraved title, red rules throughout. The contemporary embroidered binding of flowers worked in coloured silks, with foliage and stems in green silk and silver thread on a satin ground with silver braid, silver clasps, g.e., s.m. 8vo, 1654. *Middle of the 17th Century.*

The covers of this book are embroidered with a floral design of pansies and carnations, springing from interlaced conventional stems which are reminiscent of the 16th Century; the work, however, is of the middle of the 17th Century.

Fig. 207.

BAILEY (L.). The Practice of Piety, engraved title, with elaborately embroidered satin binding of the Stuart period, worked in silver threads and silk of various colours; there are full length female figures on both covers, one (front) holding palm branch in left hand, and having a bird (with a leaf in its beak) perched on the finger of right hand. There are grass and flowers in foreground, and cottage and tree in background. The figure on left cover holds a snake in her hand; and there are houses, trees, a beetle and caterpillar in background, flowers and grass below; the back is decorated with the sun emerging from a cloud, a squirrel, butterfly and a rockery. The cover is fitted with silver clasps, g.e., a portrait of K. Charles I is pasted inside front cover.

First half of 17th Century.

The covers are embroidered in silk and silver thread in satin stitch and couched thread of various twisted characters, with several details in purl. In the centre of the front cover is a female figure representing Peace; on the lower cover a figure probably emblematic of Wisdom. Allegorical figures were frequently introduced in English embroidered books of the first half of the 17th Century; Faith and Hope, Peace and Plenty, being those most frequently met with.

AN EMBROIDERED BOOKBINDING.

Figs. 208 and 209.

THE NEW TESTAMENT, B. Burton and John Bell, 1620. The Whole Booke of Psalmes, collected into English meeter by Sternhold, Hopkins and others, Stat. Co. 1621; the Booke of Common Prayer, *ib.* 1620, 2 Vol., bound *dos à dos*. The embroidered binding has on each cover the figure of an Apostle, enclosed by raised ornamental framework of silver thread with corner floral decorations; the back is sectioned into four floral panels partly treated with silver purl, the whole worked with coloured silks and gold and silver thread on a white satin ground, g.e.

First half of 17th Century.

(From the Pittar collection.)

During the 17th Century, double books, especially those containing the Common Prayer and Psalms were fashionable. These books open different ways and have two backs, two ornamental boards, and one plain board enclosed between the two books. "Prayer books of girls and gallants" which, according to Peacham, were "carried to Church but for their outside," were especially suitable for enrichment by embroidery.

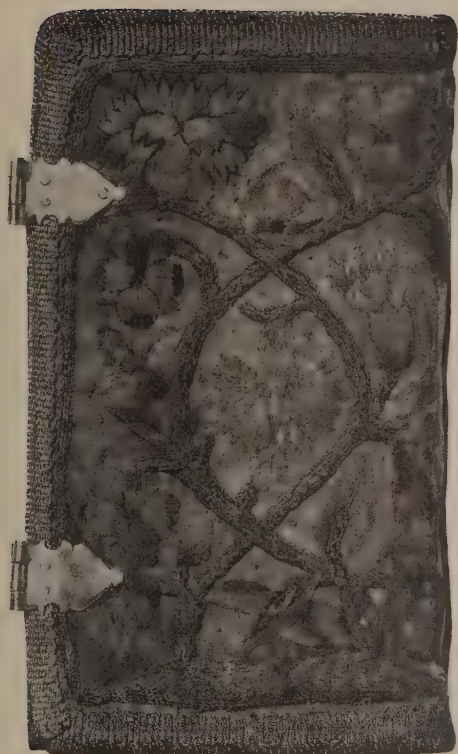


Fig. 206.



Fig. 207.

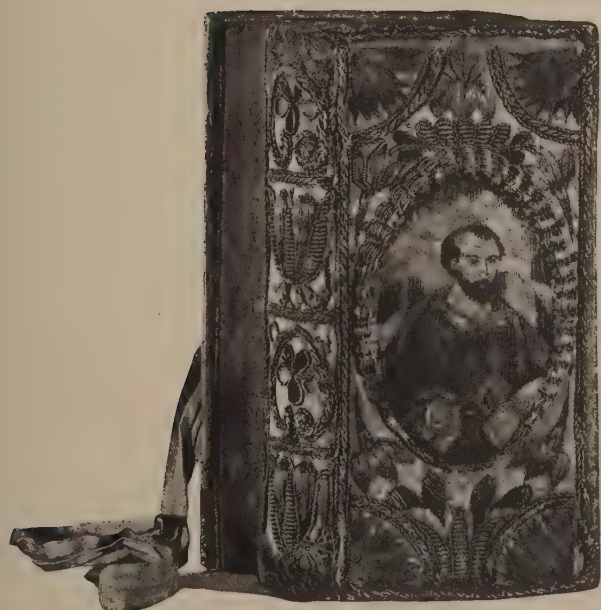


Fig. 208.



Fig. 209.

TWO EMBROIDERED BOOKBINDINGS.

(From the collection of Viscountess Wolseley.)

Fig. 210.

PSALMES OF DAVID (in metre). The embroidered covers are of the Stuart period, the back is worked with flowers in coloured silks in sections formed with silver thread; and the centre ovals on both covers containing respectively embroidered portraits of King James I and Anne of Denmark, the top corners having the rose and thistle, the lower part the lion and unicorn, worked on a cream satin ground; the blank spaces are powdered with silver spangles. A pink silk tie is fastened to edge of upper cover, g.e. 12 mo. *Early 17th Century.*

Portraits on needlework books are rare. In the Bodleian Library, Oxford, is a volume of Bacon's *Essays* (1625) given by him to the Duke of Buckingham, having in the centre a portrait of the Duke. Portraits of Charles I are occasionally met with, but no other example depicting James I and Anne of Denmark is known to exist.

Fig. 211.

THE NEW TESTAMENT, "newly translated out of the Original Greek" by Robert Barker, 1640, bound with Psalmes collected into English meter, 1641. *First half of 17th Century.*

A conventional design of flowers and scrolls in silver and coloured threads upon a cream satin ground powdered with silver spangles. The edges are gilt and tooled with coloured ornament.

AN EMBROIDERED BOOKBINDING.

Fig. 212.

THE WHOLE BOOKE OF PSALMES, etc., with musical notation. The covers are designed with an elaborate scroll ornament in gold thread and bullion, enclosing a tulip and with pansies in each corner. The four panels on the back contain a pansy, a heartsease, love in a mist and carnation.

First half of 17th Century.

(From the collection of E. Jackson Barron, F.S.A.)

Many of these small needlework books of the period are similar in design to these specimens, having for a central *motif* a single flower, often a rose, iris or tulip, framed with conventional scroll work.



Fig. 210.



Fig. 211.



Fig. 212.

TWO EMBROIDERED BOOKBINDINGS.

(From the collection of Viscountess Wolseley.)

Fig. 213.

Treatises and meditations on the Gospels and Epistles, manuscript (English 17th Century), 165 leaves. The contemporary embroidered covers have a pink satin ground. The sides are covered with large semi-floral ornaments worked in a silver thread, with a central device of a cross, conjoined with the letters I.H.S. above a heart pierced by two arrows. The back is divided into nine panels, each containing a fleuron, g.e., painted with flowers in colours. *Early 17th Century.*

Fig. 214.

BAILEY (Lewis). The Practice of Piety, title within woodcut border. The contemporary English binding is embroidered on blue satin with a rich design of scroll and fleurons in silver purl. The back is divided into five panels of quatrefoils and fleurons alternately, also worked in silver purl and thread, g. tooled e., 12 mo., 1636. *First half of 17th Century.*

These two covers are excellent examples of embroidery in silver "passing," and purl, arranged in short spiral lengths, forming conventional floral forms which are outlined with silver thread. The ground is sewn with small spangles, held by tiny pieces of purl (as a further protection) to the satin ground, some of the purl being looped and pressed to make a change of effect in the design. Book covers are also found with the designs in a variety of coloured purl, this being wire coils bound with coloured silk.



Fig. 213.



Fig. 214.

CHAPTER XIX.

LEATHER BOOKBINDINGS.

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CHAPTER XIX.

LEATHER BOOKBINDINGS.

BEFORE the days of printing, gold, silver or enamelled work, enriched with precious or semi-precious stones, were used for the covers of valuable manuscript books, as well as leather and carvings in ivory and wood.* By the 12th Century many towns and monasteries were centres of bookbinding, particularly London, Winchester and Durham. Examples of early mediæval binding from Winchester and Durham, such as the books bound at Durham for Bishop Pudsey towards the close of the 12th Century, and the Winchester Domesday Book in the Library of the Society of Antiquaries, are still in existence. Though a number of pre-Reformation books in plain leather bindings remain, there are few survivals of more elaborate treatment. Books used in the service of the church, ornamented with gold, silver and precious stones, were largely destroyed at the Reformation, a special Act being passed "to strip off and pay into the King's Treasury all gold and silver found on Popish books of devotion."

With the invention of printing in 1454, the production of bindings in increasing numbers became necessary, and leather was the principal medium employed, though for private owners, sumptuously ornamented covers still continued to be made. Stamped ornamentation upon leather bindings had been in use in Germany and the Netherlands. The work of Caxton, who on his return from Bruges was busily employed in England from 1477 to 1491 in printing and translating, and the work of his immediate successors was much inferior to similar contemporary work abroad. Their designs usually consisted of a number of diagonal lines, and in the lozenge-shaped panels so formed were embossed repeated impressions of flowers and fabulous animals. With slight variations, this type of ornament continued in use until the introduction from the Netherlands of large panel stamps, by means of which a small book could be decorated from one block. The advantages of their use was recognised, and large panel stamps were adopted in France. In England such stamps were used until the close of the reign of Henry VIII, and are usually of Gothic character. Many foreign stationers and bookbinders worked in England during this period, such as Frederick Egmont and Nicolas Lecomte, who were here as early as 1493, using panels bearing their initials and marks.

* Ordinary MSS. were bound in wooden boards covered with leather, sometimes with metal bosses.

The binding we have hitherto considered is stamped blind work. Gold tooling, which originated in Italy, resulted in very high artistic achievements in both Italy and France, and the development of this type of ornamentation should be briefly considered before the history of gold-tooled bindings in England, which is later and derivative.

In Italy, during the 15th Century, the great families, such as the Medicis, the Della Rovere and the D'Estes, as well as the Popes and Doges, encouraged the ornamentation of manuscript books, and the jeweller and the metal worker were employed for this purpose. The popularisation and extension of gold tooling in Europe can be probably assigned to Aldus, who set up his printing press at Venice in 1494, and a few years later his leather bindings were famous. "From this period, at all events,"* writes Miss Prideaux, "dates the decoration of bindings by means of small tools, curves and lines used in combination, as distinguished from the stamped blind work characteristic of the preceding period in England." The designs adopted show but little trace of the art of the Renaissance, but are distinctly Eastern in character, which is due to the fact that the ornamentation of leather (including both gilding and inlaying) had existed for centuries in the East, and Oriental ornamentation had been imitated by the Venetians for binding the manuscripts which came to Italy after the fall of Constantinople.

The meeting in 1512 of Aldus and Grolier, who was appointed treasurer of the Duchy of Milan, by Charles III, has been assumed to have had an important influence on the evolution of binding. The name of Grolier is so intimately connected with the finest period of bookbinding, that a brief record of his life is necessary. Count Grolier de Servin was born at Lyons in 1479, and in 1529 was sent by François I^{er} as Ambassador to Pope Clement VII. In 1545, he was one of the four treasurers of France, and two years later finance minister, both of which offices he retained until his death in 1565. Notwithstanding his official position, his principal occupation was acting as art adviser to the five Kings he served and collecting books for his library, which was the finest of his time. After Grolier's demise, the use of much finer tools and the adoption of gold dotted lines which formed a background for Mosaic patterns, is a change associated with the name of Le Gascon, about whom nothing is known.†

Towards the end of the 17th Century, the so-called Bourbon style was in general use, in which special attention was concentrated on the arms or cypher of the owner. To obtain this effect the ornament was confined to the outer edges of the cover, and the leather left plain in the centre except for the coat of arms or cypher.

On certain books in the British Museum, bound by Thomas Berthelet‡ for King Henry VIII and Edward VI, graceful arabesque ornament, Italian or French in character, appears. About 1540, the art of tooling in gold was introduced in England, and Berthelet appears to have been the first to practise it, for in a bill, dated 1540, appears, among other items, a charge for "binding a New Testament in latyne and a Psalter Englishe and latyne, bound back to back in white leather gorgeously gilded on the leather."|| England was, however, after the Reformation dominated by the taste of the Flemings, whose version of Renaissance ornament appears on bookbindings of the remainder of the 16th Century.

* *An Historical Sketch of Book Binding*, by S. T. Prideaux, London, 1893, page 30.

† The only signed bindings with dotted lines are the two signed by Florimond Badier.

‡ Appointed printer to the King in 1530; died 1555 or 1556.

|| Quoted in W. T. Fletcher's *English Bookbindings in the British Museum*, 1895, page 11.

During the late 16th and early 17th Century, few libraries were formed in England which could compare with the great collections of the French Kings and their mistresses, and other patrons of art, such as Grolier and de Thou. Among our chief private collections were those of Robert Dudley, Earl of Leicester, Lord Treasurer Burghley, Archbishop Cranmer and Archbishop Parker (who established a workshop in his house for the printing, decoration and binding of books), Henry, Earl of Arundel, and Lord Lumley, his son-in-law (who died in 1609), Sir Robert Bruce Cotton and Thomas Wotton (1521-1587, known as the English Grolier, from his adoption of a style and motto resembling that of the great Frenchman) and Henry Frederick, Prince of Wales. The typical English bindings of this period are of brown leather, with heavy corner pieces and centre stamps. The diapering of small stamps shows the influence of the French *semis*, but some English *semis* are national in character, such as the thistle, the trident, etc. Books from the collection of James I show a close resemblance to contemporary French work, and it may be that these were bound for him in Scotland, a country which always maintained a close French connection.

During the reign of Charles II, the use of delicate gold tooling became frequent, and after the Restoration, the renewed relationship between the Courts of France and England developed our craftsmanship in bookbinding, as well as other arts. During this period the characteristic cottage pattern (an ornamental pediment) appears frequently on English books, especially upon those issued from the University presses of Oxford and Cambridge. The spaces are filled in with sprays and branches in combination with lace work, sometimes with rings and scale work. The work produced during the thirty years following the Restoration reaches the high-water mark of English bookbinding. It was the fashion to ascribe the fine gilt post-Restoration bindings to Samuel Mearne, who died in 1685, or to his son, Charles Mearne, who died in 1686, neither of whom probably bound a book in their lives.* This type of binding continued to be produced in equal profusion after the death of the two Mearnes, and beyond the official position of Royal binder, no allusion to Samuel Mearne as a bookbinder exists.†

Beautifully minute tooling continued during the late 17th and early 18th Century, and about 1720, Robert Harley, the first Earl of Oxford, who collected an important library, gave his name to a style which consisted of a broad tooled border with centre panels, on which a pineapple design figures prominently as a tool. The centre ornament is usually diamond-shaped. The style is decadent when compared with the fine English work of 1660-1690.

In the middle years of the 18th Century, which is a period comparatively barren of interest as regards bookbinding, the medallist, Thomas Pingo, cut a number of emblematic tools for Thomas Hollis, with which he decorated the interiors as well as the exteriors of his books. Both Edinburgh and Dublin had their distinctive styles, the former adopting a peculiar way of arranging their small gold tools, which may be based on French or Italian work of the 17th Century; the latter showing a preference for inlays of yellow leather.

* Samuel Mearne was a publisher as well as a bookseller, who was appointed by Charles II Royal Bookbinder on the Restoration. "Charles Mearne never called himself a bookbinder, but used the more important title of bookseller."—E. Gordon Duff, *The Great Mearne Myth*, 1918, page 6.

† *Ibid*, page 18.

The classic reaction of the late years of the 18th Century had its effect upon the designs of bindings as well as upon every other form of applied art. The most famous English binder of this period was Roger Payne.* An excellent craftsman, Payne has perhaps been over-rated. His designs are wanting in originality, the execution of his tooling is not equal to that of the best French binders.† He appears generally to have executed the whole of his work himself, even frequently cutting his own tools, and on his death, John Nichols, then editor of the *Gentleman's Magazine*, stated that "this ingenious man introduced a style of binding uniting elegance with durability such as no person has been able to imitate," and that "those who are not accustomed to see book-bindings executed in any other than the common manner, can have no idea of the merits of the deceased, who lived without a rival and, we fear, has died without a successor." His style, however, has been skilfully imitated by Charles Lewis, as a craftsman imitates an original artist.

After the 18th Century, as in the other applied arts, whilst mechanical skill continues to improve, no new school of design has been created.

* 1739-1797.

† Fletcher, *English Bookbindings in the British Museum*, page 17.

A 16TH CENTURY BOOKBINDING.

Fig. 215.

CALVINUS (Joannes). *Opuscula Omnia in unum volumen collecta quibus accessit libellus nunc primum editus. De Aeterna Dei Praedestinationis adversus Albertum Pighium and Georgium Siculum, lit. ital.* Original English calf binding.

The sides are covered with a design of black painted borders, interlaced strapwork, etc., filled in with gilt arabesques, stars, roses and dolphin forms. Plain edges, am. fol., s. n. Impr. (Geneva, Jac. Bourgeois or Jean Gerard 1552, device of Flaming Sword at end.)

Pasted in the front cover is an original drawing of an oval portrait of Calvin in profile, in pencil and wash on pink paper, in the style of Holbein. "Johanis Calvin, 1551." *Circa 1551.*

The design of this calf binding is an excellent example of the patterns introduced by Grolier. The gilt scroll work, stars, roses and dolphin forms are similar in character to certain contemporary bindings in the British Museum by Thomas Berthelet, the Royal binder, such as the MS. *Voyages of Josaphat Barbaro*, translated by William Thomas and dedicated to King Edward VI, the *Epitome Omnium Operum Augustini Episcopi HIPPONENSIS* (from Queen Mary's Library) and *Petri Bembi Cardinalis historia Veneti* (1551), bound for Edward VI. From the similarity of style and certain of the stamps, this copy may reasonably be attributed to Berthelet.

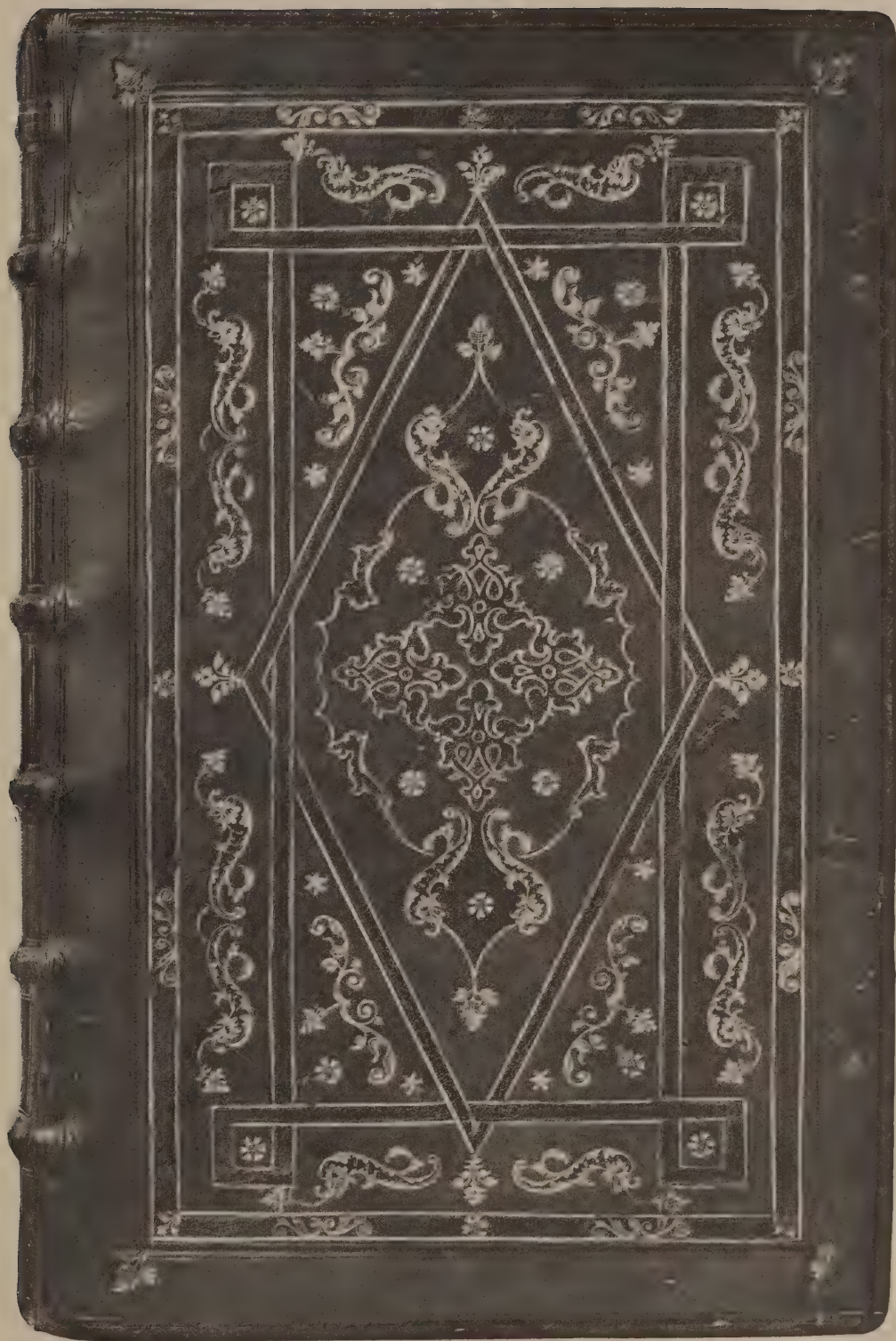


Fig. 215.

TWO 16TH CENTURY BOOKBINDINGS.

Fig. 216.

OCHINE (Barnardine). A Tragodie of dialoge of the unjste usurped primacie of the Bishop of Rome and of all the first abolishing of the same, translated into English by John Ponet, Doctor of Divinetic, never before printed in any language.

First edition black letter, title within woodcut, architectural border, original English brown calf, with black and gilt line geometrical scrolls and foliage in the Grolier manner, with the arms of Edward Wotton, first Baron Wotton, son of Thomas Wotton; g.e., sm., 4to. Imprinted for Gwalter Lynne, dwellyng on Somers Kaye by Byllyngesgate, 1549. Circa 1551.

(From the library of Lord Amherst of Hackney.)

This beautiful binding was executed for Thomas Wotton, "a gentleman excellently educated and studious in all the liberal arts in the knowledge whereof he attained unto great perfection," probably when he succeeded to his father's estates in 1551, although he began to collect books at an earlier date. He collected a fine library and adopted the liberal motto of the great Grolier. Bindings made for Wotton may be divided into three groups, those with elaborate designs, gilt and enamelled, which often bear his smaller armorial stamp; those with plain sides and the larger armorial stamp; and those with his name roughly printed on the sides and small medallion centres "which appear to be early and are usually very poor specimens of binding."*

The binding in this collection is similar to that of Cicero's *Questions Tusculanes*, printed at Lyons in 1543, also bound for Wotton, in the British Museum. Mr. Gordon Duff suggests that bindings of this type, which all date between 1548 and 1558, and mostly during Edward VI's reign, are probably the work of the skilled French workmen who came over as refugees on the accession of Edward VI.† The few later examples are inferior in design and the black colouring is absent.

Fig. 217.

NEW TESTAMENT. Black letter, double columns; contemporary English binding of black morocco, gilt floreated back, sides covered with rich gilt-tooled floral scrolls with centre and corner ornaments; sm., 4to. Imprinted in Powles Churchyard by Richard Jugge, n.d. Circa 1553.

This New Testament was bound for Matthew Parker (1504-1575), who became in 1559, Archbishop of Canterbury, whose most distinguished service to the theological studies of the day was the publication of the Bishops' or great Bible, which largely occupied his energies from 1563 to 1568. Parker, in the words of the *Dictionary of National Biography* "undoubtedly bore the chief burden of carrying it into accomplishment, devoting several years to the collection of materials and making choice of the most competent scholars, and personally undertaking the direction of the whole work." There are several similar bindings of portions of the Bible extant, probably prepared for hand use and correction by himself, as the *Apocrypha* which is illustrated in *Almack's Fine Old Bindings*, 1910 (p. 19), which bears Parker's arms on the fore-edges, has corner and centre ornaments identical with the binding in this collection. The bindings of Parker's books are of high quality and he must have devoted his personal attention to bookbinding, having, as he tells Burleigh in 1572, "within my house in wagis drawers and cutters, paynters, lymners, wryters and boke-bynders." The contrast of the light scroll work and the solid gold portions is extremely effective. The fine bindings produced for or by Archbishop Parker have perhaps been somewhat neglected, and in the opinion of some experts, he is more entitled to the reputation of "The English Grolier" than Thomas Wotton.

* E. Gordon Duff, *The Bindings of Thomas Wotton*, Library 3rd series, Vol. I, page 341.

† *Ibid*, page 346.



Fig. 217.



Fig. 216.

TWO EARLY 17TH CENTURY BOOKBINDINGS.

Fig. 218.

THE BOOKE OF COMMON PRAYER, black letter, title within woodcut borders, 1613. The Whole Book of Psalmes, collected into English meeter, by T. Sternhold, I. Hopkins, etc., black letter, musical notation, title within woodcut border, 1614. In 1 volume. Old English binding of brown calf. Circa 1614.

This brown calf binding has the sides stamped with a solid gold centre and corner ornaments, the remaining space being *semé* with a small rosette device. The corner ornaments are very similar to those upon the *Flores Historiarum per Matthaeum Westmonasteriensem collecti* (1570) in the British Museum.

Fig. 219.

SCRIPTORES, Rerum Anglicarum post Bedam præcipui ex vetustissimis codicibus manuscriptis nunc primum in lucum editi. (edited by Sir Henry Savile); adjecta ad finem Chronologia. Lond. G. Bishop, R. Newbery and R. Barker. 1596.

Stout fol. large paper, second and third titles with border signed NH and TC; initials signed A, original brown calf binding, having a crowned Tudor rose at each corner and the arms of Henry, Prince of Wales, eldest son of King James I, in centre. On the front of the title page is the signature of (John Lord) "Lumley," and on the back of it is stamped MVSEVM BRITANNICVM, Duplicate B.M. 1888. Circa 1609.

A similar binding is that of *Germano Græciæ libri sex*, etc., also from the Prince's library, in the British Museum. "Prince Henry," writes Mr. Davenport, "not only took great interest in the books he already found in his father's library, but he materially added to it by further collections of his own. In 1609 he purchased the library of Lord Lumley, who had been his tutor, and which was the finest then in England except that of Sir Robert Cotton. This library had originally belonged to Henry Fitz Alan, Earl of Arundel, Lord Lumley's father-in-law, and it has been largely increased since his death. Prince Henry only possessed the library for three years, and died in 1612.*

* Royal English Bookbindings, page 59.



Fig. 219.



Fig. 218.

TWO LATE 17TH CENTURY BOOKBINDINGS.

Fig. 220.

CAUSES OF THE DECAY OF CHRISTIAN PIETY (The); by the Author of the Whole Duty of Man, engraved vignette on title of the burning of Old St. Paul's; with the title of the first edition 1669, and a vignette of a burning ship; original English black morocco, covered with elaborate gilt-tooled floral ornaments, g.e. 8vo. R. Norton for E. Pawlet, 1694. *Circa 1694.*

Fig. 221.

AGLIONBY (Wm). Painting illustrated in Three Dialogues, containing some choice Observations upon the Art; together with the lives of the most eminent Painters; large paper, title in red and black, contemporary English blue morocco, full gilt floreate back, the sides covered with rich and elaborate gilt tooling of tulips and other flowers and foliage, g.e. (Probably dedication copy to the Earl of Derby.) 4to. Printed by John Gain for the Author, 1685. *Circa 1685.*

These two black morocco bindings are fine examples of post-Restoration design, when the delicate tooling in imitation of French work, already introduced in the reign of Charles I, was still further developed.



Fig. 221.



Fig. 220.

TWO LATE 17TH CENTURY BOOKBINDINGS.

Fig. 222.

ALLESTRE (Richard), or Pakington (Lady Dorothy). *The Lively Oracles given to us; or, the Christian's Birthright and Duty in the custody and use of the Holy Scriptures*, frontispiece, old English red morocco, richly tooled back and sides. There are three inlays of blue and citron morocco on each side. Oxford at the Theater, 1679. *Late 17th or early 18th Century.*

This is a fine and elaborate example of the cottage pattern, which became a special feature of English bookbinding after the Restoration, especially in books issued from the University presses of Oxford and Cambridge.

Fig. 223.

MORETON (A). *The Secrets of the Invisible World Disclos'd*, plates (mounted and defective) inserted in a fine old morocco extra binding, sides tooled to an elaborate "cottage roof" pattern, with the initials "M.R." surmounted by a crown.

This binding was originally on Stanhope's Gospels, and is so lettered on back.

End of the 17th Century.

This binding, which was executed for Queen Mary, has the sides decorated with tooling in gold in the ornamental panel known as the cottage pattern. It closely resembles in design that of the *Fables of Pilpay* (1699), from the library of George III, in the British Museum.



Fig. 223.



Fig. 222.

TWO LATE 17TH CENTURY BOOKBINDINGS.

Fig. 224.

GENTLEMAN'S CALLING. By the Author of the Whole Duty of Man, engraved title, contemporary dark olive morocco elaborately tooled with scroll borders, curves, stars and dots in gilt and silver, g.e. 8vo. *Late 17th Century.*

Fig. 225.

A PARAPHRASE AND ANNOTATIONS UPON THE EPISTLES OF ST. PAUL. Oxford, 1684. This red morocco binding has its sides decorated with fine scrolling gilt tooling and *pointillé* work in the centre and corners. *Late 17th Century.*

These two bindings show variations of the refined and well-designed style prevalent in England after the Restoration. In *Fig. 224*, a considerable amount of the ornament is in silver, the effect of which, in conjunction with the gilt, must have been peculiarly effective when first done, the silver, however, unfortunately always tarnishes much sooner than gilding.



Fig. 225.

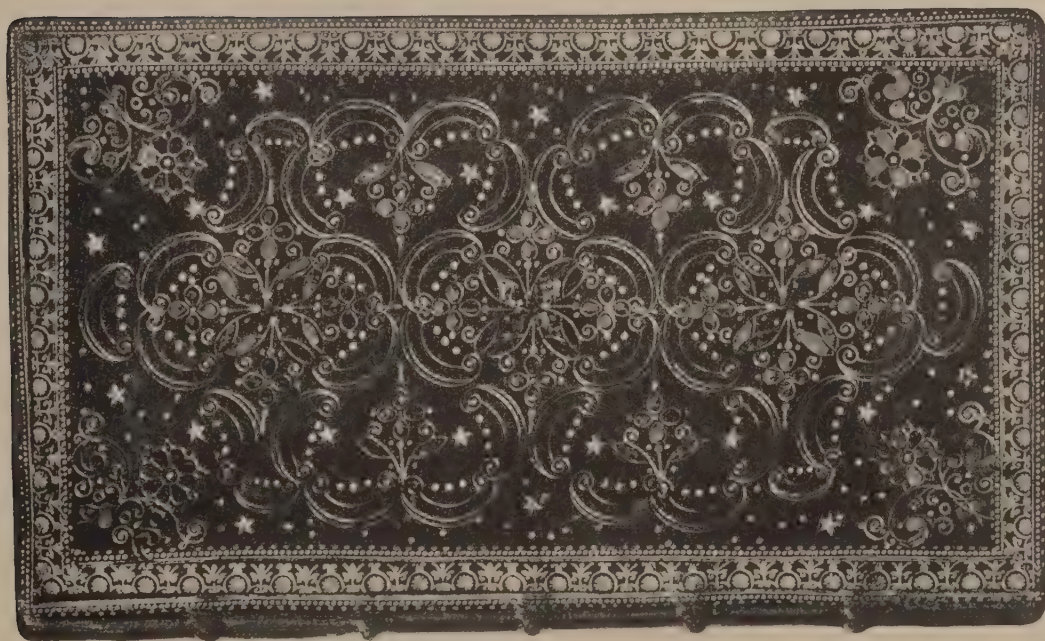


Fig. 224.

THREE ROYAL BOOKBINDINGS.

Fig. 226.

The Greatness of the Mystery of Godliness, together with Hypocrisie discovered in its Nature and Workings. By Cuthbert Sydenham, Minister of the Gospel at Newcastle upon Tyne. The Third Edition, London. Printed for R.T., and are to be sold by Robert Boulter at the Turks-head in Cornhill, over against the Royall Exchange. 1672.

Presentation copy with the cypher and crown of Charles II. *Latter part of the 17th Century.*

Fig. 227.

ALMANACKS for the year 1684. Lilly (William), Merlini Angli Ephemeris; Gadbury (John), A Diary Astronomical, Meteorological; Partridge (John), Merlinus Redivivus; Hill (Henry), A Starry Lecture; Streete (Thomas), A Complete Ephemeris; Woodward (Daniel), Vox Uranie; Saunders (Richard), Apollo Anglicanus; Wing (John); Coelson (Lancelot), Speculum Perspicuum Uranicum; Tanner (John), Angelus Britannicus; Andrews (William), News from the Stars; and others to the number of 26, in 1 vol. am. 8vo (6½ in. by 4 in.); bound in contemporary English red morocco, g.e. 1684.

Presentation copy with cypher J.D. (Jacobus Dux) and coronet of the Duke of York.

Late 17th Century.

Fig. 228.

A NEW COLLECTION OF SELECT ANTHEMS used at Her Majesty's Chappels Royal, 1712. With cypher and crown of Queen Anne. *Beginning of the 18th Century.*

These three illustrations show a plainer type of binding, which was frequently used after the Restoration, and in which the ornamentation is principally confined to very small stamps of the cypher, crown and palm leaves in each corner, and in each of the divisions on the back.



Fig. 228.

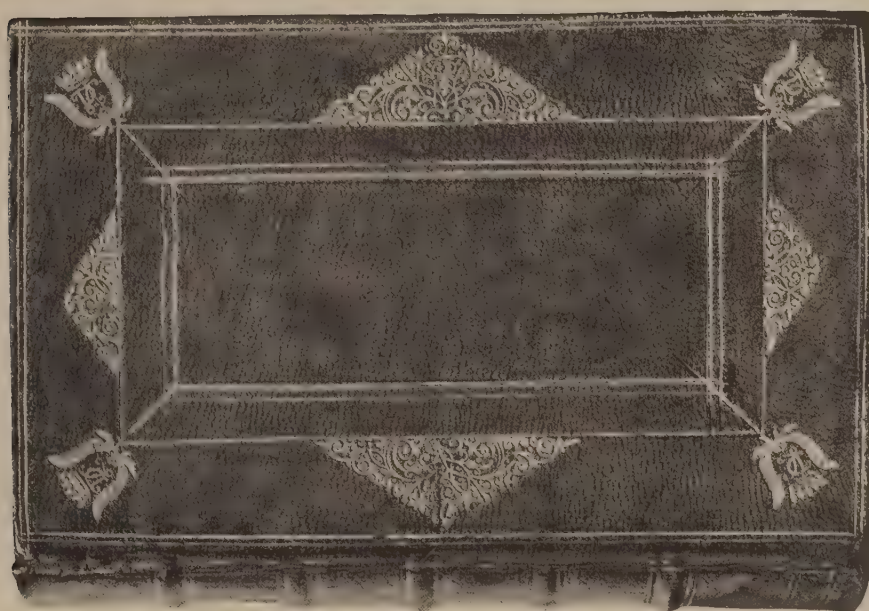


Fig. 227.



Fig. 226.

AN EARLY 18TH CENTURY BOOKBINDING.

Fig. 229.

This binding (25 in. by 19 in.) of red morocco, elaborately tooled with gilt ornament, has been converted into a scrap book, and now contains a large collection of contemporary proof caricatures of George IV and Mrs. Fitzherbert.

End of the first quarter of the 18th Century.

Though the great period of English bookbinding was over by the opening of the 18th Century, there exist bindings of excellent workmanship in which the design, as in the silversmiths' work of the period from 1720 onwards, closely follows contemporary French ornament in its balanced arrangement of short scrolls, scalework and elaborated shells.



Fig. 229.

TWO 18TH CENTURY BOOKBINDINGS.

Fig. 230.

FITZGERALD (Thomas). Poems on Several Occasions. First Edition (dedicated to the Earl of Middlesex), old red morocco, full gilt back, ornamental borders with birds and centre ornaments, g.e. Signed "Orrery," and inscribed "sent to me by the Author, Mr. Fitzgerald, Sept. 25th, 1733." 8vo. Printed by J. Watts, 1733. *Second quarter of the 18th Century.*

John Boyle, 5th Earl of Cork, and 5th Earl of Orrery (1707-1762) succeeded in 1731. In his father's will reference is made to him as having "never showed much taste or inclination for the knowledge which study or learning afford," and his father's library was left away from him. He became known later as the author of "Remarks on Swift."

Fig. 231.

DOUGLAS (Adam). Dissertatio medica inauguralis de Epilepsia. Contemporary green morocco, gilt borders of vase ornaments and small tools, centre ornaments, g.e. 8vo. Edinburgh. 1791. *End of the 18th Century.*

This binding shows the classic ornament, such as vases, oval pateræ, etc., which also appeared upon furniture, silver and all other decorations in the late 18th Century.



Fig. 231.



Fig. 230.

A LATE 18TH CENTURY BOOKBINDING.

Fig. 232.

PARTRIDGE (John). *Opus Reformatum; or a Treatise on Astrology wherein the Common Errors of that Art are modestly exposed and rejected.* First Edition, two portraits inserted, old Russia, line tooled, joints, g.e., by Roger Payne. Sm. 4to. Printed for Awnsham and John Churchill.

Late 18th Century.

(From the Huth collection.)

This binding of Russia leather was tooled by Roger Payne. This famous bookbinder of the late 18th Century was famous also for his eccentricity. His work (which had a great reputation during his lifetime) was always conscientious and, to quote Mr. Fletcher, "carefully and intelligently carried out," the forwarding and finishing of his bindings being equally good. As a rule the backs alone of his bindings are elaborately tooled, the sides being left comparatively plain. Payne appears to have done the whole of the work himself, even frequently cutting his tools. He describes this present example in his bill (which is pasted inside the cover) as "bound in the very best manner, the book lined with Russia under ye Russia cover. Finished very neat. Lettering very correct, and is a specimen of curious Russia work not clumsy but exceedingly neat."

AN EARLY 19TH CENTURY BOOKBINDING.

Fig. 233.

FALCONER (Wm). *The Shipwreck, a Poem, with Life by J. S. Clarke; plates by Fittler; binding by William Edwards; yellow morocco, inlaid side borders of red morocco, richly gilt, inside borders, joints, g.e., with a clever painting of a warship with flying flags off Greenwich.* 8vo. W. Miller. 1806.

Beginning of the 19th Century.

William Edwards (1720-1808), a bookbinder of Halifax, who afterwards removed to Pall Mall, London, obtained a considerable reputation by his process of ornamenting the edges of the leaves of his books with paintings, as in this example. In 1785, he took out a patent for "embellishing books bound in vellum, by making drawings on the vellum which are not liable to be defaced but by destroying the vellum itself." The vellum was first rendered transparent by a peculiar process, and drawings were then made or engravings impressed on the underside, which could not be obliterated.

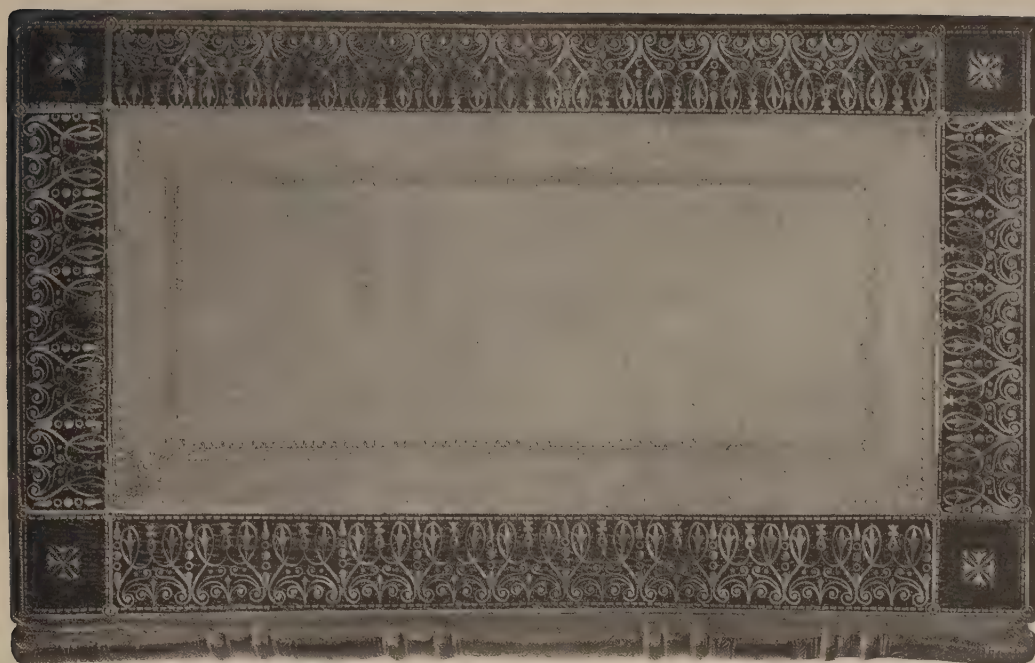


Fig. 233.



Fig. 232.

CHAPTER XX.

ROYAL ARMS ON BOOKBINDINGS.

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CHAPTER XX.

BOOKBINDINGS WITH THE ROYAL ARMS.

THE first King of England to use distinctive arms was Richard I, in 1189, but in most text books the Royal Arms of England commence with the Norman Conquest, and two lions are shown for William the Conqueror. There is, however, no proof that he used these as a personal badge, or that these constituted the Royal coat-of-arms. Had such been the case they would certainly have figured in the Bayeux Tapestry.

The *fleur-de-lys* of France was first introduced into the Royal Arms of England by Edward III, when in 1341, by virtue of maternal descent, he claimed the vacant throne of France. The decision, however, was in favour of Philip of Valois, afterwards Philip VI, to whom Edward did homage for Guienne. On Philip giving assistance to David II of Scotland, Edward renewed his claims to the Royal title and arms of France and declared war. His Great Seal of the following year bears, quarterly 1 and 4 the *fleur-de-lys* for France, 2 and 3 three lions for England, thus making the arms of England subordinate to those of France. Later the Royal Coat was varied by introducing the legendary arms of Edward the Confessor; these Henry V abandoned, but the *fleur-de-lys* remained in one position or another, until the beginning of the 19th Century. In the ancient arms of France the *fleur-de-lys* were *semées* until Charles VI reduced the number to three to symbolise the Trinity, and a corresponding change was made in the English coat.

By the invention of printing in the 15th Century, books, which had formerly been laboriously copied by hand, could be reproduced in quantities and were obtainable by wealthy individuals. Henry VIII's love of luxury and splendour was shown in the beautiful bindings made for his own use, or for presentations to his Queens. The earlier titles of King Henry were King of England and France, and Lord (afterwards King) of Ireland, though in Tudor times the Harp of Ireland was not introduced into the Royal Arms of England. Its association with Ireland is obscure, but it appears on early 16th Century Irish coins, and King James I placed it in the Royal bearings in the third quarter.

It is impossible to trace adequate authority for the Arms of Scotland. However, before the accession of James I, they consisted of the present lion rampant within a double tressure.

When England and Scotland became one monarchy under James I an important change took place. The quartered arms of France and England then occupied the first and fourth quarter, the second contained the arms of Scotland, and the third the Irish Harp. The Lion and the Unicorn became, and have since continued, the national supporters.

No further change took place in our Royal Arms until the accession of King William III, who introduced those of Nassau, and after experimenting with the position of the *fleur-de-lys* in the Royal English coat, finally placed them in the fourth quarter, the lions of England being in the first, the rampant lion of Scotland occupying the second, and the harp of Ireland the third. Queen Anne, of course, gave up the arms of Nassau, and at first used the former Stuart coat, but adopting Queen Elizabeth's motto *Semper Eadem*. A change occurred in her reign after the union of the Parliaments of England and Scotland, when the Royal Arms became : First and fourth quarters, England and Scotland impaled ; second, France ; third, Ireland.

This was adopted by George I, with the substitution of the arms of his German dominions—Brunswick, Luneburg and Saxony—for the impaled arms of England and Scotland in the fourth quarter ; and including an escutcheon charged with the crown of Charlemagne, to show his claim to the office of High Treasurer of the Holy Roman Empire.

No further change was made until 1801, when, as a sop to Napoleon, the Royal title was altered from "King of Great Britain, France and Ireland" to "Of Great Britain and Ireland, King," and, although the motto *Dieu et mon droit* was retained, the *fleur-de-lys*, which had also appeared since 1341, was removed from the coat-of-arms, but remained on the crown. At the same time, the arms of "Our Dominions in Germany," instead of occupying the fourth quarter, were shown on a shield of pretence ensigned with the electoral bonnet. The lions representing England (which, since the accession of George I, had only occupied one-eighth of the Royal Shield) from that date have been represented in the first and fourth quarters.

Later in the same reign (1816), upon Hanover being given the rank of a kingdom, the electoral bonnet was changed to a Royal Crown. As under the Salic law, Queen Victoria could not succeed to the Hanoverian throne, the arms of Hanover were deleted. No further change has taken place.

BOOKBINDINGS WITH THE ROYAL ARMS.

Bible printed in Latin, with arms of King Henry VIII on the front cover, and of Queen Katherine of Aragon on the back.

The Royal Arms shown on this binding were used by the binder as a trade device implying Royal authority.

Fig. 234. HENRY VIII (reigned 1509-1547).

Arms—1 and 4, three *fleur-de-lys* for France; 2 and 3, three lions for England. Supporters—Dexter, the dragon; Sinister, the greyhound. Badges—Below, the Port-cullises of De Beaufort; above, a Tudor rose.

Surmounted with a Royal Crown and two angels bearing scrolls.

After 1528, King Henry VIII gave up the Greyhound and adopted a Lion as the dexter supporter, moving the Dragon to the opposite side.

James I substituted the Unicorn of Scotland for the Dragon. No further change has taken place in the supporters.

Fig. 235. KATHERINE OF ARAGON (1485-1536).

Impaled Arms.—On the dexter side the arms used by her husband, King Henry VIII; on the sinister side are quartered the arms of Castile and Leon (as used by her mother, Isabella of Castile) and those of Aragon and Sicily (as used by her father, Ferdinand of Aragon). Below are the arms of Grenada (territory acquired during the joint reign of her parents).

Surmounted by a Royal Crown and with angels as supporters.



Fig. 234.



Fig. 235.

BOOKBINDINGS WITH THE ROYAL ARMS

(Continued).

An Harmony of the Confessions of the Faith of the Christian and Reformed Churches, by
Bishop John Jewel, 1586.

Fig. 236. QUEEN ELIZABETH (reigned 1568-1603).

Arms as used by her father (King Henry VIII) within the Garter, ensigned with
the Royal Crown.

King Edward, Queen Mary and Queen Elizabeth each used the same arms and
supporters.

The Book of Common Prayer, 1622.

Fig. 237. JAMES I (reigned 1603-1625).

The arms of England which had been used since the reign of Edward III now
became only a quartering, and are shown in the first and fourth quarters, and in the
second quarter is introduced the arms of Scotland, and in the third, for the first time,
the harp (representing Ireland) appears in the Royal Arms.

As supporters, the griffin is abandoned and a chained unicorn (one of the two former
Scotch supporters) is substituted.



Fig. 236.



Fig. 237.

BOOKBINDINGS WITH THE ROYAL ARMS

(Continued).

Discorsi Historici Universali di Cosmo Bartoli. Geneva, 1582.

Fig. 238. HENRY FREDERICK, PRINCE OF WALES

(born 1594, died 1612).

The arms as used by James I, with a label of three points (the cadency mark denoting an eldest son) enclosed in the Garter and ensigned with a princely coronet.

On the back of the title page of this book, there is the stamp "MUSEUM BRITANNICUM, DUPLICATE for SALE, 1769."

Scriptores Rerum Anglicarum post Bedam Praecipui.

Fig. 239. HENRY FREDERICK, PRINCE OF WALES.

As above, but without the Garter and with the thistle of Scotland in the border.

On the back of the title page of this book, there is the stamp "MUSEUM BRITANNICUM, DUPLICATE, B.M. 1818"; and on the title page is the signature of Lord Lumley.



Fig. 239.



Fig. 238.

BOOKBINDINGS WITH THE ROYAL ARMS

(Continued).

An Explanation of the Ceremonial Lawes of Moses, 1632.

Fig. 240. CHARLES I (reigned 1625-1649).

The arms (without supporters) as used by him; the same book stamp had been previously used by King James I.

Relations and Observations, Historical and Politic upon the Parliament begun Anno 1640.

Fig. 241. CHARLES II (reigned 1650-1685).

The arms as used by Charles I, with the initials C.R.

At the beginning of his reign Charles II used many of the book stamps which had been made for his father, of which this is probably one.

Acts of Parliament (a collection of), Anno Regno Caroli II.

Fig. 242. JAMES II (reigned 1685-1688; died 1701).

The same arms as in previous reigns were used by James II until 1685; afterwards (whilst living at St. Germain) the *fleur-de-lys* of France were frequently omitted in deference to Louis XIV.

This stamp illustrated is an uncommon one, and is the same as that on the Missal bound for James II in the Windsor collection.

Apophtegemes (Les), des Anciens.

Fig. 243. WILLIAM III (reigned with Queen Mary 1689-1694).
(alone 1694-1702).

Arms as used in previous reigns, but with an escutcheon of pretence, showing the Lion Rampant for Nassau. Probably bound after the death of Mary in 1694, as during her joint reign, the initials W.R. and M.R. are generally added.

King William III several times altered the position of the *fleur-de-lys* in the Royal Arms; he was almost continuously at war with Louis XIV, and it is stated that the changes were made for political reasons.



Fig. 240.



Fig. 242.



Fig. 241.



Fig. 243.

BOOKBINDINGS WITH THE ROYAL ARMS

(Continued).

A Book Cover only.

Fig. 244. QUEEN ANNE (reigned 1702-1714).

The first coat-of-arms used in this reign was the same as that of King William III, but without the badge of Nassau. In 1702, a notice was published that the motto *Semper Eadem*, which had been adopted by Queen Elizabeth, was always to be used in future.

When the separate Parliaments of England and Scotland were united in 1706, the coat-of-arms was changed (as here illustrated) by impaling in the first and fourth quarters the arms of England and Scotland, and the *fleur-de-lys* of France were placed in the second quarter.

Book of Common Prayer, 1758.

Fig. 245. GEORGE II (reigned 1727-1760).

The accession of George I caused an important change in the Royal Arms. The impaled arms of England and Scotland, which previously occupied the first and fourth quarters, now appeared in the first quarter only, and in the fourth quarter was placed a quartered coat containing the arms of the Royal dominions in Germany, namely, Brunswick, Luneburg and Saxony, charged with the crown of Charlemagne as a badge of the office of High Treasurer of the Holy Roman Empire.

These arms continued to be used until 1801.



Fig. 244.



Fig. 245.

BOOKBINDINGS WITH THE ROYAL ARMS

(Continued).

A Book Cover only.

Fig. 246. GEORGE III (reigned 1760-1820).

In 1801, the title of King of France was abandoned, and the Royal Arms were consequently altered. The *fleur-de-lys* were omitted, the lions of England were placed in the first and fourth quarters, the lion of Scotland occupying the second, and the Irish harp remaining in the third quarter. The impaled arms of the German dominions were now shown on an escutcheon, ensigned with the electoral bonnet. In 1816, when Hanover was granted the rank of a kingdom, this electoral bonnet was changed to a Royal Crown.

After the death of William IV, the German arms were removed and no change has since taken place.

Architettura di Andrea Palladio, Venice 1570, with book plate of the Carlton House Library.

Fig. 247. GEORGE IV (reigned 1820-1830).

The arms of George, Prince of Wales, as Prince Regent are the same as in those of George III, with a princely coronet (*i.e.*, with only one arch) substituted for the Royal Crown; also the label of an eldest son is added.

In the ground work of this book stamp, the lines and dots indicate the tinctures. Inside the cover of this book there is the Prince of Wales's book plate; under this is engraved: Carleton House Library. The book was in the Carlton House Library, which, upon his accession, George IV proposed to sell (together with the library he had inherited from his father) to the Emperor of Russia. Lord Liverpool, however, managed to find secret funds and acquire both collections for the nation.

A certain number of duplicates were afterwards sold. Inside this book the stamp of a Royal Crown and the words "Duplicate 1837."



Fig. 246.



Fig. 247.

BOOKBINDINGS WITH THE ROYAL BADGES AND CYPHERS.

Justinus Parisus.

Fig. 248. QUEEN ELIZABETH.

A *fleur-de-lys* representing the claim to France, and the two roses (for Lancaster and York) royally crowned.

The Countess of Pembroke's Arcadia by Sir Philip Sydney, 1598.

Fig. 249. 'QUEEN ELIZABETH.

A Falcon royally crowned, holding a royal sceptre and standing on a mound out of which is growing a rose tree, representing Lancaster and York. The falcon was used by Queen Elizabeth in memory of her mother, at whose coronation it was shown in a pageant. A falcon is shown on the tomb of the Earl of Wiltshire, father of Anne Boleyn, and was also sometimes used by King James I.

The Countess of Pembroke's Arcadia by Sir Philip Sydney, 1598.

Fig. 250. QUEEN ELIZABETH.

A Tudor rose, in the centre of which is the portcullis of the Beauforts (the badge of her father, King Henry VIII) royally crowned, with sprays of rose leaves on each side. The Royal Crown varies in each of the above badges. The four crosses *pattée* and four *fleur-de-lys* with jewelled arches rising from the centre of the former and surmounted with a mound and cross, had been officially adopted by Henry VII (see last illustration), but variations are frequent.

Discorsi Historici Universali do Cosmo Bartoli. Venice 1582.

Fig. 251. HENRY FREDERICK, PRINCE OF WALES.

The Tudor rose ensigned with Princely coronet.

A Compleat History of the Life and Reigns of King Charles from his Cradle to his Grave, by William Sanderson, 1658.

Fig. 252. CHARLES II.

Car. Rex (Carolus Rex) ensigned with the Royal Crown. The peculiarity of the extra arches rising from the *fleur-de-lys* is often seen in Stuart crowns.

Eikon Basilike—The Portraicture of his Sacred Majestie in his Solitude and Sufferings. 1649.

Fig. 253. CHARLES II.

Crowned initials C.C. within palm branches. This badge was the one most frequently adopted and is usually found on books bound for Charles II.

A Cover only.

Fig. 254. QUEEN ANNE.

The Royal monogram ensigned with the Royal Crown. Entwined monograms with the letters reversed were largely used at the end of the 17th and at the beginning of the 18th Centuries.

Book of Common Prayer, 1758.

Fig. 255. GEORGE II.

The Royal monogram ensigned with the Royal Crown. This design was adopted by each of the four Georges, sometimes with the addition of the numerals II, III or IIII. Demi-figures of angels were also used (as in this case) when the binding was of a prayer or hymn book.

An account of Fulham, by T. Faulkner, 1813.

Fig. 256. WILLIAM IV.

The Royal cypher "W.R. IIII" (William Rex IIII) within the Garter and ensigned with the Royal Crown. This design which King William used exclusively shows the decadence of taste which commenced in his reign.



Fig. 248.



Fig. 249.



Fig. 250.



Fig. 251.



Fig. 252.



Fig. 253.



Fig. 254.



Fig. 255.



Fig. 256.

